THE NEW YORK DRAMATIC MIRROR

Vol. XXXI., No. 792. NEW YORK: SATURDAY, MARCH 3, 1894. Price, Ten Cents.

BRANCH O'BRIEN.

TWO INTERESTING LETTERS

Alba Heywood received the following letter recently at Dallas, Tex., and it is printed with the omission only of the name of the writer:

"SIR.—I would like very much to be in your show. I double in brass and run pins through my arms and do several other things. If you can use me, wire at once.

"P.S.—I shall wear my hair long, and would have come to Dallas, but got left."

The letter was dated at Perkins, O'kla. Another letter, quite as interesting, was recently received by Elmer E. Vance from an ambitious youth in Zanesville, O., who wrote:

"DEAR SIR.—My object in writing this communication is to make an engagement with you to play the part of Jack Morris, the young machinist, in your Patent Applied For, for the season of '94 5, providing the part is open.

"I am now considering an offer from A. Y. Pearson, manager of The White Squadron, but as I do not think the part equal to my capabilities I will probably not accept it. The part of Jack Morris is that of light comedy, but it has not had sufficient credit in its production.

"I will here state that I am a first-class amateur actor of decided talent; and I can sing a tenor solo which cannot be equaled by any other boy of my age in the country. And as for playing a banjo solo, I can satisfy any audience.

"I am now 21 years of age and am a graduate. When I was but 16 years of age I was the chorus leader of an opera club composed of the best singers of the town, and my voice was always heard above all others in the three operas that I appeared in, viz., The Mikado, The Beggar Student, and Dorothy. After singing with the opera club I took up the study of vocal music; now I am ready to act, play the banjo and sing tenor solos with your company in the role that I have named."

It is perhaps to be regretted that neither the young man who can double in brass and run pins through his arms nor the youth who above tells of his talents with rare confidence was made happy by managerial response.

A FRIEND'S TRIBUTE.

Jennie Dickerson, the American contralto who sang for several seasons in the Carl Rosa Opera company with Aynsley Cook, who died recently, and whose latest engagement was with Barnabee, Karl and MacDonald's Robin Hood company last season, was an intimate friend of Mr. Cook and his wife. She was much affected by the news of his death published last week.

"Why," she said, to a MIRROR reporter, "only a few days ago I received a letter from him in which he said he was in the best of health and spirits. I can not yet realize he is dead. He was a charming man; genial, kind, accomplished. He was full of life. He was a great social favorite. He was in much demand as an after dinner speaker.

"He began his operatic career at the age of nineteen. His sister, Miss Cook, was a clever dancer, singer and general arranger for productions. He was a great mimic. He had many warm friends among the Catholic priests, and nothing delighted them more than to have him as their dinner guest, burlesque one of their number. He gave an imitation of Sims Reeves that was excruciatingly funny.

"Many a blue moment while on tour he has made bright for his companions by his stories. Until the last moment he was a great favorite of the public; and he died in harness."

MIND CONQUERS MATTER.

Sandow, the strong man, submitted to an experiment last Thursday. Dr. C. H. Merserean, a hypnotist, put the muscular giant under influence, and made him act in a way that astonished the witnesses of the experiment, several physicians and medical students. The doctor at first put Sandow to sleep. Then he told him that he could not raise his arm, and he could not, although he tried. The doctor told the strong man that a five-pound dumb-bell weighed 400 pounds, and Sandow tugged at it as though it weighed a thousand. A dumb-bell weighing 150 pounds was given Sandow, with the statement that it weighed but five pounds, and the strong man handled it with all possible ease. When Sandow came to consciousness he could not believe that he had been so responsive to the strange power.

AN EVENTFUL JOURNEY.

Mabel Paige played a very successful engagement at Owens' Academy of Music, Charleston, S. C., recently, and with her company had an exciting trip to Montgomery, Ala., at which point they arrived late in the afternoon of the day upon which their engagement began. Soon after leaving Charleston they were delayed by a wreck in advance of their train, and lost connection. Leaving Waycross several hours behind time, they were startled in the early morning by the sudden stop of the train, and found that the locomotive had left the track and rolled down an embankment. After another wait for hours, an extra engine started with the train, but they had gone only a few miles when two men were run over, one of them being killed.

MEMPHIS' NEW THEATRE.

The handsome new Lyceum Theatre at Memphis, Tenn., is no doubt the finest amusement house in that State. It has cost $150,000, and its directorate includes some of the most prominent men in the city. The theatre is managed by John Mahoney, who made an enviable reputation as manager of the old Lyceum. None but first-class attractions will be played by the new house, and the bookings are in the hands of W. A. McConnell, at the American Theatrical Exchange.

BRANCH O'BRIEN.

A portrait of Branch O'Brien, the well-known advance agent, adorns the first page of THE MIRROR this week. During the present season Mr. O'Brien, as acting manager for Cyril Norman, the owner and manager of Blue Grass, has made a record for the piece seldom won by an attraction in its first year. Mr. Norman, appreciating his agent's efforts, voluntarily makes this acknowledgment.

BERG AND KENNEDY'S BUREAU.

Alfred Kennedy and Albert Ellery Berg have established a bureau for the revision and rewriting of plays, at Room 6, Standard Theatre Building, New York. In explaining their plans to a MIRROR representative yesterday, Mr. Kennedy said:

"Mr. Berg and I have both had considerable experience in writing plays. We have been dividing royalties on Dangers of a Great City for the past three seasons, and my play of Lady Blarney is in its second season. Mr. Berg is the author of Down the Slope and other plays, and has revised and rewritten any number of comedies and dramas for managers and stars.

"Next season we shall produce A Girl of the Mines, a new play which we recently collaborated. I am now at work on a Russian play for a well-known star, and Mr. Berg is putting the finishing touches to a new society comedy.

"Now, with regard to the new bureau. We don't profess to fill a long-felt vacuum, but we believe that our bureau will prove so useful to managers that it is bound to meet with success. When a manager finds that a play requires reconstruction he either returns the manuscript to the author for revision or discards the piece altogether. In most cases the author is so convinced that the play is 'perfect' that he is the last man in the world from whom radical changes are to be expected. We suggest, therefore, that managers who find that certain scenes in the plays they have been presenting are lacking in comedy or dramatic strength submit the manuscript to our bureau for the purpose of remedying all such defects.

"Our policy will be to do all work subject to approval, and if any play that has been rewritten by us should not be approved as an improvement on the original version, we shall not exact any remuneration for our work. I'm sure that's fair enough. All plays that are 'queered' by certain scenes and fail to draw on that account ought to be submitted to us before they are shelved for good.

"Another feature of our bureau will be writing plays to order on any given subject we deem suitable for dramatic treatment. We will also undertake to dramatize novels from which a plot of theatrical value can be extracted. Mr. Berg will devote attention to the adaptaion of plays from French and German sources."

A TRIBUTE TO ROSINA VOKES.

One signing herself "A Grateful Actress" writes appreciatively to THE MIRROR of the late Rosina Vokes, whose acts of goodness and charity were manifold. The writer says: "Some two years ago I was dangerously ill in San Francisco, and my husband could not leave me to take an engagement. We had two young children to provide for. Our home had been sold, but continued illness absorbed the money obtained for it, and in order to save my life the physicians said I must at once leave for the East. The Actors' Fund had responded nobly, but more money was needed. Miss Vokes learned how I was situated and came forward in the most generous manner to my aid. Our fares were paid to New York, and in addition I was presented with fifty dollars in gold, and at the last moment, when the train was about to start, Miss Vokes' manager came from her with fruits and boxes of lovely flowers, with the compliments of Miss Vokes to her American sister actress. I am still an invalid, but I shall always bless the memory of Rosina Vokes."

FANNY RICE FORTUNATE.

Fanny Rice will soon close her season of thirty weeks, which despite hard times, has proved to be a most successful one. There are, in fact, few attractions that can show so good a balance on the right side of the ledger as greets the eyes of Miss Rice and her manager. Miss Rice has been very fortunate ever since she became a star. She not only made a great deal of money with her first play, A Jolly Surprise, but she has found as great a winner in her new vehicle, Miss Innocence Abroad, which has pleased the Pacific Coast greatly, and which according to all accounts, gives Miss Rice her best opportunity. Early next season Miss Rice will present Miss Innocence Abroad at a prominent Broadway Theatre.

ALVIN JOSLIN MAKING $$.

Charles L. Davis, "Alvin Joslin," called at the MIRROR office on Saturday.

"My profits so far this season," said he, "have been $17,000. I send home, on an average, $500 a week. I have been in Colorado and other Western States and through Texas, and played to $600 or $700 a night. This week I am in Williamsburg, and there is S. R. O.

"My Alvin Theatre in Pittsburg is doing splendidly. After next season I shall retire and devote myself to its interests."

BIG AVERAGE RECEIPTS.

The management of the Grand Opera House at Kansas City claims that to be the best week stand in America, and goes far toward proving the statement by giving the average weekly receipts this season at $4,180. The week of March 18 is open at this house, and may be filled by application at the American Theatrical Exchange, or to Hudson and Judah, Kansas City, Mo.

CHARLES H. HOYT'S MARRIAGE.

The marriage of Charles H. Hoyt to Caroline Miskel will take place on Thursday night at the residence of Frank McKee. The wedding will be private, a few friends only being present. Dr. T. S. Robertson will give the bride away. On Wednesday night at The Players', Mr. Hoyt will entertain a number of his friends at dinner.

MR. TERRISS' ENIGMATIC CONTENT.

William Terriss, who is without doubt one of the most popular actors in London, has, by his performances of varied characters in the Henry Irving company, secured an extremely flattering reception wherever the organization has appeared. In the presence of such a shining light as Henry Irving it requires no small amount of individuality and talent to make, as Mr. Terriss has made, a distinct mark of success. The Boston *Herald* goes so far as to assert that "there is no English or American actor who has such a large range of capabilities." It is a riddle to many why he is content to remain in a position, however lucrative, that can but cramp his opportunities, when, if he made a bold bid for popularity, he would doubtless be rewarded with the success to which he is entitled.

M. B. CURTIS IN TOWN.

M. B. Curtis returned to New York, and called at the MIRROR office last week. He has come here with several plans in view and his stay is likely to be a long one. He is making his headquarters at the Lotos Club.

"My purpose in coming?" said Mr. Curtis. "Well, I am tired of being a landed proprietor and I think I shall go back into my legitimate work again. I began as an actor and although I have made a snug fortune by my investments I feel that I shall not be happy until I am once more in harness.

"In the first place I think of taking a theatre—not leasing, but buying it. There is a house on Broadway on which I have an option. It was offered for sale several years ago, but I did not buy it then, although I had the opportunity. My plans will develop definitely inside a few days."

PACKARD AGENCY PROSPERING.

On account of the large increase of business the Packard Dramatic and Musical Agency has found it necessary to seek quarters more commodious than those it now occupies in Twenty eighth Street. The routing department lately added to this agency is under Frank Didier's management. For many years he has been connected with the best booking agencies. Only first-class theatres and combinations will be represented. Mrs. Beaumont Packard has established her business during a period offering many difficulties to new ventures, and it is to her energy, pluck and ability that its success may be attributed. She is prompt, reliable and efficient, as those having business relations with her can testify.

HE FELL ASLEEP.

In Kansas City, on Monday night of last week, Charles Brown went to see The Black Flag at the Gillis Opera House. The melodrama had such a soothing effect upon Mr. Brown that he fell asleep, and he did not wake up until 3 A. M. on Tuesday morning. Even then Mr. Brown did not waken completely, for he hung his coat and vest on the back of an orchestra chair and was preparing to turn in when it suddenly dawned upon him that he was not amid the usual scene of these operations. Mr. Brown found all the doors locked securely. He made for the fire-escape, and in trying to descend he fell one story and sprained his ankle severely. He now goes about on crutches.

CALDER'S MELODRAMAS.

William Calder will sail early in March for England. He will be present at the first-night of The Scales of Justice, Sutton Vane's new melodrama, to be produced in London Easter week. In case it is a success Mr. Calder will have the American rights and will send it on tour here next season. He will also tour in this country in the Fall Vane's melodrama, Beyond the Breakers, which was acted first at the Grand Theatre, London. One Span of Life will go out. Mr. Calder then, in all probability, will have three melodramas on the road.

A BOGUS SANDOW.

Sandow has not only a rival but a fraudulent imitator in a person calling himself "Sandowe," who recently appeared at the Buckingham Theatre, in Louisville. The editor of the Louisville *Bee* called THE MIRROR's attention to the pretensions of this strong man, who is posing as the genuine Sandow. The bogus performer is an Englishman, whereas Sandow is a native of Austria. Manager Ziegfeldt, in behalf of Sandow, will bring an action against the other Hercules, who is making free with the famous athlete's name.

TWO NEW STARS.

For several years George Richards and Eugene Canfield have been identified prominently with Charles H. Hoyt's productions. They have decided to join forces and star on their own account, beginning next season. They have procured a three-act play from Fred. J. Beaman, called The Circus Clown, and in this they will tour under A. Q. Scammon's management. The piece is described as a comedy-drama, and it is said to give promise of success. The popularity of Messrs. Richards and Canfield augurs well for their venture.

THE COMIC OPERA DISCUSSION.

Richard Stahl writes to THE MIRROR as follows: "Although the article signed 'Timotheus' in the issue of Feb. 17 calls for a reply, since I have started the controversy on American comic opera, I beg you to announce that until 'Timotheus' will deign to reveal his real name publicly I deem it beneath me to argue with him on the subject. Anonymous communications are cowardly." While THE MIRROR is not at liberty to make known the identity of "Timotheus," we can assure Mr. Stahl that that *nom de plume* is used by a young and estimable writer of American operatic libretto.

GOSSIP OF THE TOWN.

May Vokes, a popular and talented young actress, known to a legion of friends as "Teddy," is pictured above. Miss Vokes' stage experience extends over about four years, during which time she has been identified with some of the best road attractions, including Kate Castleton's and Margaret Mather's companies. Miss Vokes is now starring in a repertoire of comedies. Her success has exceeded the expectations of her most sanguine friends. Miss Vokes has a captivating personality and is rarely versatile. She is especially spontaneous and happy in comedy work, and a skilful dancer. Her tour is directed by Edward A. Braden, who has surrounded her with a company of well-known players.

Edward Harrigan has abandoned his scheme to make a tour of Australia, and thence to England and Ireland. He will only go as far as San Francisco.

Andrew Mack is singing Scanlan's song, "Molly, O!" in The Country Sport at the Bijou, and is invariably encored repeatedly.

The Lyceum Theatre Stock company at Denver is a success, and is well patronized. Harry Corson Clarke is the comedian of the company and stage manager, and in the latter capacity has won special mention in the Denver papers.

John C. Rice will appear in farce-comedy with Charles Hoey next season.

Elvira Frencelli, who was engaged for The Skating Rink, which is being rehearsed in Philadelphia, has been compelled to return to New York by the severe illness of her mother.

Al. Sutherland is in town doing fine work in advance of Pauline Hall.

Kate Gilbert has sued Charles Frohman to recover $961 on an alleged contract made with that manager by which she was to play Manuela in Miss Helyett for $60 a week during last season. Mr. Frohman denies that any contract was made. He says he agreed to try Miss Gilbert in the part in order to learn whether she was equal to it, and finding that she was not he gave the part to another actress.

Alfred Fisher, who was the principal comedian in A Woman's Revenge at the American Theatre, has been engaged by George T. Keogh to support Charles Coghlan.

W. B. Seeekind, treasurer of the American Theatrical Exchange, has returned from Texas.

A verdict of suicide was brought in by the coroner's jury that investigated the death of May Brookyn in San Francisco.

Ernest Elton, Lucy Louis, John Malone and Mervyn Dallas will support Charles Coghlan.

The members of the Pauline Hall Opera company, to begin an engagement at Harrigan's next week, are due here on Thursday.

Next season Maggie Mitchell will probably revive Jane Eyre and Fanchon.

Robert Downing ran over to New York from his farm at Washington last week.

Villa Knox has been engaged by E. E. Rice to play Artea in support of Henry E. Dixey in Adonis.

Milton and Dolbe Nobles will rest during the last two weeks of Lent, and will resume their tour on March 26 at Cincinnati, whence they will play the Jefferson, Klaw and Erlanger Southern circuit. Their season, which began in this city on Aug. 22, will terminate about May 15. The Phœnix has been played exclusively this season. Next season Mr. and Mrs. Nobles will revive Love and Law, which will be supplemented by For Revenue Only and From Sire to Son.

George A. Kingsbury has been promoted to the position of manager of the Grand Opera House, St. Paul, by Jacob Litt, on whose business staff he has been for several years.

W. A. Haas, who has ably attended to the interests of Alba Heywood in advance this season, will manage the new opera house in Savannad, Ill. Mr. Haas' abilities ought to place him in a larger town.

Edith Crane has ended her contract with Daniel Frohman. She was specially engaged for the production of Our Country Cousins.

Alfred E. Aarons went to Philadelphia last week in the interests of his vaudeville agency.

Frank P. Brickley, known on the stage as Frank Parker, and Marie A. Eauclaire, professionally known as Marie Rostelle, both members of the Henry Burlesque company, were married on the stage at Lowell, Mass., on Feb. 20.

Park.—Walker, London.

Farcical comedy, in three acts. Produced Feb. 26.

Jasper Phipps	James T. Powers
Kit Upjohn	W. H. Crosby
Andrew McPhail	Harry J. Morgan
Willie Golightly	Walter Thomas
Benjamin Baggs	Ellis Ryse
Nannie O'Brien	Rachel Booth
Mrs. Golightly	Lillie Eldridge
Belle Golightly	Ella Gardiner
Sarah Riggs	May Tyrrell
Penny	Lillian Chantore

It is the same old Jimmy Powers that greets us in Walker, London—the same happy-go-lucky, good-natured comedian that we have all learned to look for, with the same merry, contagious humor, the same gurgling, cackle laugh that first provoked mirth for us at the Casino years ago.

Mr. Powers is not a versatile actor, but as his fund of humor in his own peculiar line seems well-nigh inexhaustible, he loses nothing in popularity by this lack of varied accomplishments. In a part well suited to him, Mr. Powers can be as mirth-compelling as any comedian on the American stage, and in Walker, London, he is fortunate in securing a part that displays him to full advantage.

The play is by no means the uproarious comedy that A Mad Bargain was, but it is very comical in parts, and it affords the popular comedian excellent opportunities for fun-making.

Mr. Powers takes the part of a London barber, who, on the eve of his marriage to a formidable Sarah, determines to enjoy one final escapade. He represents himself to a family party on a houseboat as Colonel Neill, an African explorer whom he has often shaved, and to keep up the deceit is forced into many amusing complications. Sarah, however, finally overhauls him, and puts a period to the deceit.

The company supporting Mr. Powers is not so strong as that of last year, but it is satisfactory as a whole, revealing no glaringly weak points. Of the cast special mention might justly be made of Miss Rachel Booth, who is sprightly, graceful, and attractive. Several special features have been introduced into the play; comic songs, a dance or two, and a minstrel quartette, all of which add a varied element of amusement to the entertainment.

As a whole the play is a success, and Mr. Powers may feel assured of a profitable season here. The audience, in spite of the stormy weather, was quite large, and the greeting they gave the popular comedian was warm and cordial.

People's.—Blue Grass.

Drama in four acts. Produced Feb. 26.

Mary Brand	Mrs. Cyril Norman
John Brand	R. A. Roberts
Col. Nicholas Decatur	Joseph Brennan
Louis Berthelot	Emmett C. King
J. Fitzclarence Jones	Albert Roberts
Hercules	John Watson
Sheriff Brown	J. H. Ready
Deputy Jim	H. A. Morton
Mrs. Violet Raymond	Florence Ashbrooke
Lydia Brand	Gerome Edwardy
Aunt Dinah	Polly Poland King

Cyril Norman's scenic production of Blue Grass was seen for the first time in New York at the People's Theatre last night. The play has apparently achieved a popular success on the road.

The plot abounds in thrilling episodes, and the comedy element keeps the audience in good humor throughout the performance.

The story is that of John Brand, a young lawyer, who after sowing his wild oats, has married a charming girl. Mrs. Violet Raymond, an adventuress whom he had written love letters before his marriage, tries to sever the happy couple. She is induced to sow the seed of jealousy by her villanous lover, Col. Nicholas Decatur, who in turn is in love with Mary Brand.

When the adventuress discovers her lover's perfidy, she returns the love letters to John Brand, which so enrages Berthelot that he strangles her and fastens the crime on Brand. The latter is imprisoned, and an exciting lynching scene ensues. Brand, however, is rescued in the nick of time by his partner, who disguises himself as one of a band of vigilantes.

In the last act Brand and Berthelot have an exciting encounter, and Berthelot meets his death as a result of the struggle. Husband and wife are reunited, and an incidental love affair of a squabbling young couple also comes to a felicitous denouement.

Mrs. Cyril Norman possesses a fascinating personality, and her histrionic efforts were frequently applauded. In the character of Mary Brand she won the sympathies of the audience from her first entrance, and the interest was centred in her throughout the play.

R. H. Roberts gave an effective portrayal of the hero, John Brand. Florence Ashbrooke gave an excellent personation of the adventuress, and Emmett C. King proved a racy villain. Gerome Edwardy as Lydia Brand, Albert Roberts as an Anglomaniac, Joseph Brennan as Col. Nicholas Decatur, John Watson as Hercules, and Polly Poland King as Aunt Dinah all kept the humorous ball rolling in the comedy scenes that fell to their lot.

The scenic features of the production are decidedly picturesque and deserving of high praise.

American.—Fritz in a Mad House.

The inauguration of the combination system at the American attracted a fair-sized audience on Monday night.

Manager T. Henry French could not have chosen a much better attraction for the opening night of his new system than J. K. Emmet in Fritz in a Mad House.

Maggie Cline has been engaged as an extra attraction and her singing of "Patsey and the Horseshoe" was greatly applauded.

Mr. Emmet, who is rapidly gaining the measure of popularity and favor bestowed upon his father, was exceedingly amusing as the happy-go-lucky Fritz. Emily Lytton has a delightful brogue, and makes a charming Collie. Louis Giesel is a forcible Uncle Joe Parker, while Blanche Weaver is equally effective as Mrs. Parker. Others deserving special mention are Willard Newell as Richard Parker, Charles R. Steadman as Baron von Wolfenstein, and Simeon Walton as Burrows.

Casino.—About Town.

English version of Adolf Philips' The Corner Grocery of Avenue A. Produced Feb. 26.

Rube Hayes	Dan Daly
Owen Slathers	Jacques Kruger
Willie Dew	William Cameron
Waldorf Metropole	David Warfield
Houston Streete	William F. Mack
Pinky Hughes	Willis P. Sweetnam
Charlie Starter	Charles V. Seaman
Michael Magrueder	William Cameron
I. N. Cog	Henri Laurent
Katharine	Jennie Reiffarth
Rosetta Slathers	Ada Dare
Mrs. Olerichs	Kate Lester
Lucy Davis	Madeline Lack
Mrs. Magrueder	Maym Kelso
Mrs. Metropole	Harriet Sterling
Madge Tompains	Nellie Parker
Ella Wilson	Kate Uart
Maude Beverly	Maym Kelso
Georgie Gordon	Julia Glover
Flora Tate	Jessie Ralph
Rosa Bly	Amy Stewart

The cleverness of Russell's Comedians is well known. A play for them means simply a background—a device for bringing them upon the stage to exhibit, in turn, their abilities. The comedians were welcomed back to New York by a numerous and friendly audience at the Casino on Monday. The performers evoked laughter in spite of rather than because of the new medium selected for the company.

Whatever About Town may have been in the German, it is pointless in English. It is similar in its story and characterizations to Edward Harrigan's Cordelia's Aspirations and Reilly and the 400. But it exemplifies that Mr. Harrigan's skill as a playwright is of a higher order than that of the author or the adapter of About Town.

The rise in the world of a cheap barber, and the bull-in-a-china-shop proceedings of the barber and his friends in a Fifth Avenue and Lenox houses, is the "business" of the piece.

There is no humor in the dialogue, no intrinsic comicality in the scenes, and no element of suspense.

The personalities of Dan Daly, David Warfield, Willis Sweatnam, W. J. Mack, Jennie Reiffarth and Jacques Kruger evoked mirth, and the piquante faces and graceful figures of Ada Dare, Kate Uart and Madeline Lack delighted the eye.

Amelia Glover appeared in the second act and danced with her usual nimbleness and audacity.

Koster and Bial's.—Vaudeville.

The feature of the performance at Koster and Bial's this week is a new series of feats by Sandow, whose marvels of strength already shown, however, leave little yet to wonder at. Mlle. Armond D'Ary, who made a hit last week, continues as a favorite, and Wood and Shepard, Marlo and Dunbour, the Deltoretti musical eccentrics, Unthan, the armless man; Alcide Capitaine, the aerial performer; Eva Bertoldi, and Clown Jigg, with his dog, geese and goat circus, make up an entertaining bill.

Jacobs'.—The Hustler.

The Hustler, with John Kernell as the principal mirth-provoker, was seen at Jacobs' Theatre last evening. The performance is composed principally of specialties, some of which are very clever.

Mr. Kernell's Irish stories were well received. Emil Heusel, in the character of a Dutchman, and Gus Mills as the landlady, proved amusing.

Tony Pastor's.—Variety.

It would be difficult to gather a more entertaining company than that at Tony Pastor's this week. It includes the Russell Brothers, Ward and Vokes, Lawrence and Harrington, Ford and Lewis, Lillie Western, the Julians, Billy Carter, John J. and Lillie Black, the Brunelles, Frank La Rosa, and Maud Harris, whose several acts combine in a bill of varied entertainment.

At Other Houses.

Blue Jeans entered upon its second week at the Grand Opera House last night, the event being marked by the return of George D. Chaplin to his former part of the Hoosier politician, Colonel Henry Clay Risener.

Harrigan's is closed this week. Next week, Pauline Hall's engagement begins.

In Old Kentucky continues at the Academy of Music.

The success of Sowing the Wind at the Empire—especially as a play for women—is pronounced.

The Butterflies, with John Drew in the leading part, is very popular at Palmer's.

Henry Irving and his company have returned to New York, and at Abbey's last night Becket was seen by a large and enthusiastic audience.

The Bostonians have begun another successful week at the Broadway in Robin Hood.

Charley's Aunt still makes fun at the Standard.

Peter Daly and his clever specialist associates are entertaining big audiences at the Bijou in A Country Sport.

The Land of the Midnight Sun has entered upon its second week at the Fourteenth Street, where it is nightly applauded.

A Lady of Venice will continue at the Fifth Avenue this week, the necessity for further rehearsal of Mr. Dascot having caused the postponement until next Monday of the production of that play.

The Amazons has caused a sensation among Lyceum patrons, and is filling that pretty theatre.

At the Garden, 1492 is prospering and pleasing its new audiences.

W. H. Crane and his admirable company are excellently playing Brother John at the Star before large audiences.

The Imperial this week offers a varied bill of vaudeville.

Nobody's Claim holds the boards this week at Niblo's. It is well cast—Olive Oliver playing a leading part and Dan Collyer being the comedian—and will be well received by the clientele of this house.

THE BROOKLYN THEATRES.

Amphion.—The Girl I Left Behind Me.

The Girl I Left Behind me began a two weeks' engagement at the Amphion auspiciously Monday night. The audience was large and appreciative. Frank Mordaunt, Sydney Armstrong, and James E. Wilson appeared to good advantage. The cast includes James O. Barrows, Byron Douglas, Thomas Oberle, Charles Halleck, Robert Edeson, Oscar Dryer, Theo. Roberts, Percy Smith, Henry Phillips, Laura Gilroy, Lottie Alter, Grace Atwell, Jennie Comstock, Wilson Enos, Charles Harvey, Jessie May, Percy Sharp, and Arthur Thomas.

The whole house last night was bought by the Associated Brooklyn Councils of the American Legion of Honor.

Columbia.—Erminie.

Francis Wilson began a fortnight's engagement in Erminie at the Columbia last evening with all the elaborate new scenery and costumes which were used in the recent New York revival. The star was enthusiastically welcomed. The company includes: Lulu Glaser, Amanda Fabris, Cecile Eissing, Jennie Weatherby, Bessie Cleveland, Harold Blake, Edmund Lawrence, and Christie McDonald. The Wednesday matinees will be omitted during Mr. Wilson's engagement.

Park.—April Weather.

Sol Smith Russell in April Weather was the attraction last night at the Park, the play being seen for the first time in this city. On Thursday night and for the rest of the week, A Poor Relation will be substituted. Minnie Radcliffe, Orrin Johnson, Kate Blancke, Marian Lester and J. F. Brien are with the company. A Trip to Chinatown next week.

Empire.—The Tornado.

The Tornado was given at the Empire last night to a large audience. The tornado scene in the first act was quite a marvel of mechanical and electrical skill, something similar to the storm scene in The Rainmakers. Act III. is especially good for comedy element. The piece received liberal applause. The cast is good.

Grand Opera House.—The Dazzler.

The Dazzler, with many new specialties and dances, pleased the Opera House patrons last night. Joseph Ott, Annie Lewis, and the Clipper Quartette are among the attractions. Next week, The Soudan.

Bijou.—Killarney.

Katie Emmett in Killarney was warmly greeted at the Bijou last night. The White Slave next week.

A CALL FOR VOLUNTEERS.

Actors, actresses and entertainers who desire to volunteer their services at the entertainment to be given in aid of the Actors' Relief Fund at the Grand Opera House, Sunday evening, March 11, are requested to communicate at once with Tony Pastor at his theatre in Fourteenth Street. Mr. Pastor will arrange the programme and have entire charge of the stage at this benefit.

ISABEL IRVING LEAVES DALY.

Isabel Irving, the pretty and talented ingénue of Augustin Daly's company, writes from London:

"My third and last contract with Mr. Daly will expire on March 3. Last week he wrote that he wished to see me 'in reference to next season and the following years.' I wrote to him I had decided to leave his company at the expiration of my contract.

"I have been a member of his company for six seasons, and for many reasons I desire a change.

"I expect to sail for America on March 10."

GOSSIP.

Manager Bohne, of Harris' Theatre, Louisville, has withdrawn his advertisements from the *Commercial*, of that city. That paper is now at war with Macauley's, the Auditorium and Harris'.

The Palmer stock company will make a six weeks' Southern tour, beginning March 26, on Jefferson, Klaw and Erlanger's Southern circuit.

Charles Frohman has received the following message from Harry C. Ernich, manager of the Davidson Opera House at Fort Scott, Kans.: "Put me down as one manager that does not play pirates. I would rather keep my house dark."

Kendall Weston has left the position of leading juvenile of Felix Morris' company, on account of illness, and although offered the same place for next season, has declined it, and will, with Col. John Flaherty, of the Peoria Grand Opera House, organize a stock company to play that and three other cities for a season of twelve weeks. Mary Hampton will be leading lady, and Anna Cowell, Kathleen Kerrigan, Edward Abeles, W. J. Constantine, Martin Stevenson, Leighton Baker, Jean Coyle, and others will make up a company of fourteen persons. The Ironmaster will be the opening play. Harry G. Keenan will be business manager.

Madge Odell, who plays Sue Endaly in Blue Jeans, was taken ill a few days ago, and her understudy filled her place for several performances. Miss Odell has now recovered, and is playing the part, as usual.

Powell, "the man of mystery," will begin his tour of New England at Fall River on March 5, and play all the large cities. He will close season about May 19, and go to Europe for two months, returning to New York early in August. Powell is negotiating for a New York theatre in which to open his Fall season. He is constructing several new illusions of a sensational order, and says he will have the finest stage dressing ever seen in this country.

The hotel in connection with the new Hildreth Opera House at Charles City, Iowa, will be opened on March 8 with a banquet to the Iowa Editorial Association.

John T. Sheridan, it is said, has offered to settle Ida Orme's suit to recover $750 for an alleged breach of contract on a basis of $200, but the plaintiff has declined to accept that sum.

Jules Friquet has left the new Edgewood Folks company and joined My Aunt Bridget.

A Chicago firm has issued "The Marie Burroughs Art Portfolio of Stage Celebrities," containing portraits of Miss Burroughs in various characters, with those of other stage celebrities. Miss Burroughs will begin her starring tour on Oct. 22 next at Boston.

Clay Clement will produce a new play called The New Dominion, and has engaged Charles Kent to originate a character part in it.

Charles Dickson was to have played The Bridegroom last Tuesday night in Rochester, but the new piece had to be postponed owing to the departure of Mrs. Fitzpatrick of the company for her home where her husband lay dying. The Bridegroom will be seen at the Bijou Theatre in this city in April.

Estelle Clayton's first works, A Sad Coquette and Favette, were adaptations, but latterly she has turned her attention exclusively to original writing. Her comic opera, The Viking, was sold to E. E. Rice five days after it had been submitted to him. Her three-act comedy, Clytie, was sold to Lotta after the first reading. Miss Clayton is now hard at work on several new operas. She intends to place them in the hands of reliable managers as rapidly as they are completed.

R. A. Roberts is playing a special engagement in Blue Grass at the People's this week.

R. E. Stevens will be acting manager for M. W. Hanley at Harrigan's Theatre during the engagement of the Pauline Hall Opera company there.

Mrs. Harry Watkins, widow of the late actor-manager of that name, has gone to Philadelphia to join her daughter, Amy Lee.

Manager Mart Hanley will have the assistance of Hugh D'Arcy during the road tour of the Harrigan company.

A New Orleans despatch last week stated that the company playing Mr. Potter of Texas had stranded in that city, and that Manager Stephen Leach had disappeared after collecting $500 or $400, leaving salaries unpaid.

Harry Keefer writes to THE MIRROR, denying a report that he had married Anna Walls.

Wash Melville joined the stock company at the Arch Street Theatre, Philadelphia, this week as leading comedian. He went on tour in Lady Betty a few weeks ago, under Harry Gwynette's management. Business was bad and salaries were in arrears.

Fire damaged the Funke Opera House building in Lincoln, Neb., last week.

In Quebec last week Marie Shotwell played Parthenia with great success to the Ingomar of Eben Plympton. Miss Shotwell's beauty and talent were highly extolled by the critics.

Little Anna Laughlin is winning great praise for her wonderfully intelligent acting as Eva in Peter Jackson's Uncle Tom company. Her professional interests are in the capable hands of Mrs. Beaumont Packard.

☞ *Now would be a good time to send for that Paper Thing you were thinking of getting.*

Taste

has lost lives. In former years people wouldn't take Cod-liver Oil on account of its bad taste. Now we have

Scott's Emulsion

the Cream of Cod-liver Oil, which is palatable and easier on the digestive organs than plain oil, besides being more effective. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

THE USHER

Steele Mackaye was a brilliant theorist. He found it easy to convince others, and I believe that occasionally he convinced himself.

Such of his buoyant schemes as reached practical realization were promptly gobbled up by others. It was not that he was ingenuous; it was that he lacked shrewdness.

Mackaye was singularly fascinating, as all dreamers are. He rarely conversed; he formulated. He had that rare knack of presenting impossibilities in the guise of probabilities. Men listened with delight, and smilingly invested without thinking of disaster.

These erratic geniuses of the Mackaye order focus a good deal of attention during their lives, and dazzle by their audacious effulgence; but when the grave closes upon them we survey their careers and find that they have accomplished little.

It is the patient, plodding, honest, intelligent worker, after all, that confers the greatest benefit upon mankind. He is not the medium of so much spectacular display, but he obtains lasting and useful results.

◆

That is a capital idea of the managers of the principal variety and popular price combination theatres in Pittsburg, Baltimore, Washington, Cleveland, Cincinnati, Indianapolis, Louisville and St. Louis to form a "combine" for the purpose of excluding from their houses inferior performers and third-rate companies, although I do not see why such a policy could not be pursued by the managers in question individually.

There is strength in union, however, and I suppose that organization will be beneficial in more respects than one. Indeed, crippled as our managers are by forces that represent powerful combination, any sort of getting together by any number of them is to be commended.

I heard a prominent and practical New York manager assert the other day that if the managers of this city would set aside selfish interests and silly prejudices and unite, they could save themselves collectively a million of dollars annually. I presume he referred to closing up avenues of waste in advertising and deadheadism.

◆

The practice of turning the marriage ceremony into an advertising device is frequently used now by managers of companies of a certain class.

Several of these marriages on the stage, advertised beforehand to draw a crowd, have occurred lately. It is surprising that ministers or magistrates can be found readily who will lend themselves to this catchpenny scheme.

The marriage tie is not so solemnly regarded in some quarters, as it is, that its significance should be still further weakened by using the ceremony as an awakener of the morbid curiosity of the public.

◆

Lincoln J. Carter, notified of the piracy of his melodrama, The Fast Mail, by John F. Cordray, at Portland, Oregon, under the title of The Secret Marriage, sends me an account of how Cordray got hold of the property.

"Bartley McCullom, a noted play-thief," writes Mr. Carter from Chicago, "produced The Fast Mail at his Summer theatre on Peak's Island, Maine. McCullom is a member of Cordray's stock company and he supplied his manager with the stolen version of my play.

"McCullom should be remembered by managers who own dramatic property, for if they engage him he will steal their plays and use them during the Summer.

"A soubrette who played a part in The Fast Mail at Peak's Island wrote me for an engagement, saying: 'I want to play Belvy. I played it at Peak's Island and made a hit.' She didn't get an engagement."

◆

Two efforts have been made lately to call Congress' attention to the need of the amendment of the copyright law, making play-stealing a felony, which THE MIRROR has advocated so long.

Charles Townsend, while in Washington recently spent a couple of days canvassing congressmen, in the interests of such a bill. He met with great encouragement.

Colonel Milliken sends me word that through a congressman who is a personal friend he is paving the way to introduce a bill covering THE MIRROR's recommendations.

While it is too much to hope that the desired end will be gained without concerted action by managers and dramatists, these individual efforts will at least draw the attention of our legislators to the need of a drastic remedy for a species of crime that the law now fails to reach.

Affie Warner, a daughter of Neil Warner, a pretty and clever young actress, who was engaged as one of the telegraph messengers in A Milk White Flag, recently took the place of Rosa France at short notice and received the highest praise for her work.

REFLECTIONS.

Harry Hammerstein is now business manager of the Columbus Theatre. His predecessor and brother, William, has gone West.

William Riley Hatch will play leading business with Agnes Herndon.

Edward E. Metcalfe, who plays Otis in The County Fair, and Edith Pollock, the Taggs of that play, were married in Chicago on Feb. 11.

The Waifs of New York having closed, Manager George S. Sydney is again in town.

During his four weeks' engagement at the Schiller Theatre, Chicago, Walker Whiteside appeared eighteen times as Hamlet, six times as Richelieu, three times as Shylock, twice as Othello, and once as Richard III.

Carrie Roma has composed a pretty song called "Only a Rosebud," which is sung in Mr. Monte Cristo with great success.

At Fort Madison, Ia., all the seats for the performance of Hanlon's Fantasma were sold within two hours after the advance sale opened.

Manager George E. Hawes announces that Tuxedo will close its season of thirty-five weeks on March 10. A short supplementary season will be played after Lent.

Thérèse McCarten, leading lady of A Dark Secret, informs THE MIRROR that hereafter she will be known as Thérèse Milford.

Lea Peasley will star next season. A new play is being written for her by a Chicago journalist, who says that it will be above the level of the average comedy-drama, but will give scope to introduce Miss Peasley's singing and dancing specialties.

Rudolph Aronson is busy organizing the Casino Club, which he hopes will be in operation by the middle of April.

Charles A. Gardner's manager, James R. Garey, says that the comedian's life was despaired of for several days during his recent illness, but he is now fully recovered. "Punch" Wheeler has been engaged to pilot Mr. Gardner's California tour in The Prize Winner.

Every Wednesday morning a class of society women meets at Albert G. Thies' studio for the study of part songs and musical interpretation. Two private concerts are given by the class each season. The first will take place on Wednesday evening at the Carnegie Music Hall. Smart's cantata, "Fisher Maidens;" Marchetti's "Ave Maria;" Shield's "Oh, Happy Fair," and other selections will comprise the programme. The second concert will be marked by the production of Fisher's "Wreck of the Hesperus," for the first time in this country. The composer will be present.

E. E. Basye, formerly manager of Agnes Herndon and Sadie Hasson, has assumed the management of Clint G. Ford's American Hero.

Kitty Cheatham writes anent a paragraph in last week's MIRROR, beneath the caption "About Actresses," as follows: "If you have space kindly correct the item about the cablegrams I am supposed to have received from Mr. Daly. The story is absolutely without foundation. Mr. Daly and myself parted the best of friends, and I should dislike to have him think me guilty of a misrepresentation."

George Opp, recently of The Little Tycoon, in which opera he appeared 1,548 times, has joined Willard Spenser's company.

Jule Walters writes to say that the company playing Side Tracked that was stranded in Plymouth, Mass., on Jan. 30, was not his Side Tracked company, which has been out since Aug. 19, 1893, and is booked solid until June 10, when its season will close at the Academy of Music, Chicago.

Eugene O'Rourke says he will take out The Wicklow Postman again in three weeks, under new management.

Sousa and his band began on Monday night at the Madison Square Garden a series of engagements and connecting tours that will embrace forty-one weeks of continuous daily concerts—something unheard of in connection with a military band. The season will embrace engagements at Manhattan Beach, the Madison Square Garden, the St. Louis Exposition, and the California Mid-Winter Exposition.

Richard F. Carroll, comedian of The Fencing Master company, while playing in Detroit recently received an offer from the chief of a well-known detective bureau to join him as one of his principal assistants at the close of his contract with Miss Tempest. Mr. Carroll has done considerable detective work. Three years ago he worked up an intricate case in Rhode Island and secured evidence that resulted in the accused pleading guilty.

Messrs. Young and Baum will close their season with the Cragen-Paulding company this week. They will devote their time to booking the route of their company through the South next season. Besides The Rajah they have secured several successful plays. Mr. Baum will come to New York early in April.

The original Old Homestead Quartette are now giving concerts successfully through the country and are meeting with great success. A. C. Orcutt, V. P. Akerley, A. B. Myers and Gus Kammerlee, composing the Quartette, were entertained by the Brooklyn Press Club on Feb. 18.

A Pretzel company played in Nueva Laredo, Mexico, on Feb. 4 to a packed house, and the piece made a great hit with the Spanish audience. In the afternoon, by invitation of the manager of the theatre, the company witnessed a bull fight. With the exception of the goring of the horses, which sickened the Americans, the experience was enjoyed. A Mexican banquet followed the performance.

Daisey Stanwood has joined Charles Dickson's company to play the part of the "laughing girl" in Incog.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Ashton, M. B.
Anderson, Hattie
Andrews, Charles
Atherton, Nellie
A. B. C.
Abbott, Marion
Adrian, Mrs Gertrude
Adrian, Walter
Adams, Ed. B.
Abrams, E. J.
Ashton, J. L.
Arthur, D. V.
Barnum, George
Brinsley, Harry
Bradley, Eleanor
Brady, Wm. A.
Bonner, Marjorie
Brett, Genevieve L.
Brewster, Edwin
Brabes, F. H.
Baylis, Bertha
Barnes, Paul
Bishop, W. H.
Barry, Frank
Bryton, Georgia
Bowman, John
Bangs, Frank C.
Burns and Donnelly
Bowser, Charles
Blodgett, A. L.
Beauder, Rose
Barry, William
Browning, Ethel
Bell, Lou
Butler, Fay
Bell, Marie
Boucicault, Aubrey
Brooks, F. E.
Bertram & Willard
Butterfield, C. S.
Brinker, H. Coulter
Barrison Sisters
Barlow, Harry
Barles, Chas.
Brennan, John H.
Beers, Newton
Collier, Edmund
Celeste, Lucie
Chesley, H. B.
Cavana, V.
Coffin, O. Vincent
Campbell, S. F.
Claxton, Kate
Calkins, Mrs. J. K.
Cleary, J.
Clayton, Bessie
Clarke, Downing
Coulton, Frazier
Clinton, George L.
Cummings, Ellen
Claxton, Beaumont
Coombs and Fennessy
Caine, George R.
Curtis, Matt
Courtney, Edith
Chlapowski, C. B.
Calder, William
Canfield, Wm. F.
Coghlan, Charles
Clayton, Harry
Clark, Harry M.
Clayton, Estelle
Courtaine, Harry
Clifton, Geo
Collier, James
Clara, Al
Cantor, Wal. B.
Clark, E. A.
Dickson, Maude
Dale, Estella
Dunn, E. W.
Denslow, Mildred
Dowling, Sadie H.
Dickson, Thos.
Detlin, J. R.
Divey, Harry
Daly, Horace
Dixon, John C.
Dasher, E. M.
Dallas, Mervyn
David, Frank
Dasent, Bury
Durham, J. T.
Daly, Con
Davis, Jay C.
Davis, Paul A.
De Vaux, Chas
Davis, Kate
Dunleavy, Will'm M.
Duff, J. C.
Davenport, Ruth
Emmett, H. H.
Edeson, Robert
Ellis, Charles T.
Erynne, Roydon
Ferry, Edwin
Ford, Hugh
Fisch, Mrs Augusta
Fennessy, William
Fenly, Miss M.
Fraser, Robert
Folty, Tedia
Foster, M. B.
Fuller, Molly
Fuller, Lois
Fort, Samuel W.
Fay, Ida
Fowler, W. W.
Grace, Edward
Gordon, Robert
Graham, C. S.
Guiron, H. A.
Gierde, Etta
Grandin, Elmer
Grau, Robert
Glover, Cornelius
Gevaux, Chas.
Graham, R. E.
Granville, Homer
Granger, Maud
Geiger, R. H.
Given, Cud
Hoyt, Edward N.
Halbach, Gus C.
Haworth, William
Hardy, Harry
Hale, J. S.
Hamilton, G. N.
Hooper, H. Brooks
Heath, Mr.
Hawes, George E.
Hindricks, A.
Henderson, Harry
Huntington, Florida K.
Haines, Anna
Hitchcock, Raymond
Hilton, Harry
Hunting, Percy
Hashim, W.
Hamblin, Constance
Heege, Martin
Hargman, Amos B.
Hamilton, Jno. W.
Harris, Wadsworth
Hagerty, Wm. H.
Hawkins, Chas. E.
Hallman, Blanche
Hull, J. D.
Higgins, D. K.
Hagen, A. H.
Howard, Henrietta
Haltam, Albe
Howe, Junius
Hodges, Mrs. M. C.
Hennessy, Alan
Hight, Mrs. Fred
Herbert, J. W.
Hoey, Mrs. John
Irving, P. H.
Irving, W. H.
Jarrett, Daniel
Jessell, Joseph A.
Johnson, Alice
Johnson, Geo A. D.
Jackson, Lon B.
Johns, Barter
James, Bradley
Jones, Owen D.
Jaquins, Mrs. Geo. W.
Johns, Mrs. Barter
Kalker, A.
Kemper, Colin
Kendrick, Frank M.
Kempton, L. A.
Krombach, Beatrice
Kelly, May
Kenna, S.
Kelly, Daniel
Kidder, Kathryn
Kenwood, Edith
Kirkland, Hardie
Keogh, George T.
Kelcy, Alfred
Kohl, Will.
Lamar, Lee
Ledeser, Emanuel
Lyle, Rose
La Verne, Lucille
La Bissonniere, Louis
Langtree, Lillie
Lytell, Wm. H.
Lacy, Harry
Langdon, Adah F.
Lindsay
Lesegangs, Adolph
Loane, Rose
Loftus, Walter
Lewis, Lucie
Loomis, George W.
Lacroix, Ada
Lodge, Ben
Laidlaw, R. A.
Lang, Chas. F.
Lescalles, Emma
Leggett, S. A.
Lamont, Helen
Lynn, Henry
Leonard, Pete
Loane, Josie
Morgan, Mrs. J. L.
Mattox, P. S.
McCormack, Frank
Masson, W. C.
Mgr. Laughing Girl Co.
Miller, Maude
McCauley, Ruth
Meyer, Sam
Mayor, Miss
McNamara, J. M.
Mower, Fred
May, Anna
Maeder, Clara F.
Marlowe, Ethel
Mgr. Br. Hill co.
Marion, Geo. F.
McWiller, Lida
Middletown, George
Mortimer, Miss E.
McDonald, Timothy J.
Melbourne, Lillian
Marston, Lawrence
Maflin, A. W.
McDonald, Willie
Marcasson, Sol.
Murphy, Mrs. F. H.
Martell, Mrs. H.
Martell, Harry
Morris, Ramsay
MacFadden, S. E.
Moore, W. S.
Mgr. Little Tycoon co.
Mgr. Duff Opera co.
Mgr. Gilbert's U. F. C. co.
Maxwell, Louisa S.
Mgr. Mr. Bend
Newton, Miss J.
Newhall, Mrs
North, Wilfred
Nichols, C. F.
Northrop, Emily
Nugent, Ed. J.
Northern, Jennie
Ott, Joseph A.
Odell and Page
Ott, Phil
Odlin, Chas. E.
Olmstead, G. C.
Ogden, Grace
Owens, W.
Overton, Charles
Oberly, Mr.
Owens, James W.
Odell, S. M.
Potter, Cora W.
Patuch, Frank
Parsloe, C. T.
Potter, Jennie O'Neill
Percy, Robert
Powell, Guy H.
Priest, Charles
Palmer, Miss I.
Petrovskey, Marie
Pierce, Benson H.
Parr, Chas. F.
Philips, D. P.
Peters, Sadie
Powell, F. S.
Peckham, Ralph
Paul, Logan
Quinn, H. E.
Rice, Fanny
Reynolds, Giles
Reed, Miss N.
Reese, Laurence
Rory
Rawley, M. J.
Raymond, May B.
Reynolds, J. F.
Radcliffe, Carrie
Reed, I. A.
Ramsdell, Vernon
Russell, Nelly
Reima, Lillian
Randolph, Eva
Reed, H. E.
Robertson, Mrs. Fred. V.
Riddell, Frank D.
Russell, Adelaide
Rose, Belle
Rall, Charlie
Sauer, G. F.
Smith, George L.
Sullivan, Joseph J.
Smythe, Birdie
Storm, H. W.
Sammis, Clark
Slocum, J. P.
Smits, Stella
Stevens, John A.
Sayres, Harry J.
Sinclaire, E. A.
Stockwell, Polly
Sterling, Earle
Smith, Matt
Sussdorf, Sallie
Swain, Lillian
Solomon, Fred.
Stockwell, L. R.
Smith, Henry
Spatchen, F.
Sacry, Della
Schouler, Palma
Steers, Marie
Sikes, O. F.
Sheean, W. T.
Spencer, Alexander
Schraeder, Chas. N.
Starr, Harry
Spellick, F.
Smiles, Frank F.
Sylvester, Leona
Solomon, S. H.
Sherwood, Blanche
Stevens, Sadie
Sherman, Mrs. M. I.
Seymour, Effie
Semon, Kay
Tanner, Cora
Toland, Stella F.
Taylor, Lucy
Thornton, H. C.
Turner, James
Tilton, Geo. H.
Thomas, Hilda
Talbot, Edith
Tagliapietra, Signor
Thompson, David
Torrence, David
Thomas, May
Tyler, Ethel
Van Liona, Caprice
Valeska, Mme
Van Doren, Cecil
Vernon, Carl
Van Osten, T. D.
Villa, Lucy K.
Williams, C. Jay
Wilson, Florence
Wallis, W. H.
Winton, Elma
Williams, Frank
Weed, Marion
Whytal, Mr. S.
Wade, Sherman
Webb, Edward
Walton, Carlotta
Woodhull, A. H.
White, J. Louis
Wiranz, C. S.
Walker, S.
Whalen, Johnnie
Wilson, George
Warsons, The
Williams, Cora
Wailing, Percy A.
Wilder, Rose
Ware, Annie
Young, Agnes

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SPANGLES, $1.10 a lb. Bullion Fringes, from ½ inch deep (25 cents a yard) to 10 inches deep. Opera cloth, Laces, Gold Gauze, Bullion Flowers, Gold Braids, Point d'Espagne Lace, etc.

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GILBERT SARONY will create the part of Miss Sweet Summer-breeze, and introduce his inimitable specialty. They come high but we must have them

IN OTHER CITIES.

ATLANTA.

At the Marietta Street Theatre the Pearl Melville co. is the attraction for the week. The patronage was large on the opening night and matinee, and the indications are quite promising.

The Emma Warren Comedy co. is finishing this week its fortnight's engagement at the Edgewood Avenue Theatre at popular prices. The management has no cause to complain of business so far. The Model Comedy co. follows week of 26; Mabel Paige, 5 and the Fanny Hill Burlesque co. 14, 15.

Rhea, supported by an excellent co. presented Empress Josephine, Camille, and La Gioconda 14, 15 and matinee respectively at the Grand to good business. Rhea herself has lost none of her stately grace and beauty and the competent bevy of women in the support were strikingly pretty. Mr. Hart distinguished himself with his stirring impersonations. McCarthy's Mishaps 26, 27, and matinee to good sized audiences. This equilibristic comedy is funny itself in its line and when combined with the humorous efforts of Barney Ferguson and W. F. Carroll, it is a laugh throughout. After Dark 20, 21; Natali Operatic Concert 22; Crust of Society 23, 24; Alexander Salvini 28-2; Stuart Robson 2, 3; Madame Yale 5, 6; Still Alarm 9, 10; Old Homestead 12, 13.

Manager Matthews will go to the metropolis next month with a view to procuring something *opulant* in the comic opera line for a Summer's engagement at the Edgewood Avenue Theatre. Meanwhile the approach of his theatre will be altered and the interior will be made more attractive by elaborate decorations.

Jovial "Sandy" Cohen, of Augusta, is to direct the Southern tour of Mrs. John Drew, who is to fill an engagement at the Grand the middle of March.

Three-fourths of the comedy for the Quadrant Club has been written, and much enthusiasm is being shown by its clever members. At the opportune time it is safe to say that it will go with a dash and brilliancy peculiar to its members.

Mr. L. Detsive is convalescent.

Joe Reynolds, the jolly manager of The Crust of Society co., is here making arrangements for his strong attraction.

A Black Sheep, in which Otis Harlan is to star, has been booked for a Southern tour next season by Klaw and Erlanger.

Joe Ohl, the premier dramatic critic for the *Constitution* and the most conspicuous man in theatrical matters in Atlanta, asks why it used to be "Mademoiselle" Rhea and now "Madame." It is denied that she has married Mr. Hart, and naturally he enquires "whence this transformation and wherefore."

I. E. Orchard, an old Atlanta journalist, is here attending to the preliminary details of the Nataie Opera co. That he and his star will receive a cordial welcome goes without saying.

The Atlanta *Looking Glass*, a bright and promising infant, declares that the subtle affinity between bald heads and the ballet will not bear investigation. Their special man detailed to investigate the cruel slander has written an able article completely refuting the bald head theory. ALF. FOWLER.

NEW ORLEANS.

Mr. and Mrs. Kendal are playing to immense business at the Academy of Music. They present Scrap of Paper, The Ironmaster, Still Waters Run Deep, and The Second Mrs. Tanqueray. Society and fashion have worshipped at their shrine during their engagement here.

The New South, with Joseph Grismer and Phoebe Davies, has been well received at the Grand Opera House.

At the St. Charles Theatre Daniel Sully has renewed his acquaintance with theatregoers of New Orleans in The Millionaire.

For the week beginning Feb. 25 we are to have the Ed. Stevens Co. in Wang at the Grand Opera House, Odell Williams in The Old Homestead at the Academy of Music, and Joseph Arthur's Still Alarm co. at the St. Charles Theatre.

Wilson Barrett comes to the Grand Opera House March 4, and Coquelin and Hading on March 11.

Salvini the younger begins an engagement at the St. Charles Theatre on March 4.

The French opera season closes on Feb. 25. The prospects for opera next winter are gloomy. The pecuniary failure of this season's enterprize has thrown cold water on all plans proposed for opera.

Frank S. Arnette, ahead of Wang, is in the city.

Will P. Keogh, proprietor and manager of Owens' Academy of Music, Charleston, S. C., and manager of the Still Alarm, is here.

Manager MacFarland, of the Old Homestead, is in the city.

Stephen Leach, manager of Mr. Potter of Texas, has left his co. here minus a week's salary. The co. has remained together on the commonwealth plan and gone to Texas. LAMAR C. QUINTERO.

BUFFALO.

Rose Coghlan presented Oscar Wilde's latest epigrammatic success at the Academy of Music this week. The play is built on the same lines as Lady Windermere's Fan and appeals to the same sentiment. The co was incomparable. Louise Thorndyke Boucicault, Effie Shannon, and Rose Coghlan depict different characters of womanhood each in her own peculiar style that cannot be surpassed. John T. Sullivan, although a capable actor, is hardly satisfying as the cold-blooded, unscrupulous villain created by the autnor. The co. was magnificently costumed and the scenic effects and detail in setting excellent. George Thatcher's Africa followed for the remainder of the week. The co. has been somewhat changed since last here and not for the better. Otis Harlan and Jose are missed sadly from the cast. Pauline Hall 26-3.

Francis Wilson's Erminie opened at the Star Tuesday night, the Boston Ideal Banjo and Guitar Club having the theatre for Monday. Francis Wilson and co. attended Rose Coghlan on Monday evening. Erminie although a little aged was greeted with great favor. The co. is the same as appeared in New York and despite hard times and advanced prices big houses continued throughout the engagement. Ezra Kendall in The Substitute 26-3.

At S. S. Robinson's the old-time melodrama Lost in New York held the boards. Peter Jackson in U. T. C. 26-3. This finishes melodrama for the Court Street Theatre. The remainder of the month of May the house will be remodelled and refitted up into a a vaudeville hall similar to Kosetr and Bial's.

The White Slave at the Lyceum did a thriving business during the week. The Lyceum will be the home of the melodrama for the future. Duncan Harrison in the Paymaster 26-3. BRET HART.

JERSEY CITY.

My Jack has been doing nicely at the Academy of Music, and it is a wonder, too, for the scenery is in very bad shape, needing retouching, and also the co. Claude Brooke as the Greek was the only one who seems to have an idea of what he or she is trying to do. He plays the part exceedingly well. Harry Johnson was good once in a while, but people, I am sure, would take more interest in his performance if he would cut the side speeches in no way appertaining to the play, but still perfectly audible to the audience. At this house week of 26 comes Temperance Town, with George Richards at the head of the bill.

Poor old gray-bearded Rip Van Winkle was resurrected by Edwin Lang at the New Opera House 19-21. Mr. Lang was fairly successful in the principal role; rest of the cast aver age. Dr. Bill opened to a good house on Washington's Birthday, remaining the rest of the week. Co. not perfect in their lines, and aside from Celie Ellis hardly worth mentioning. Week of 26 Dan McCarthy.

Dockstader's Minstrels were to appear here 22-24, but cancelled the date, coming, however, March 8-10.

The genuine "Julian" of the dramatic profession, "Bob" Roberts, was in town Tuesday, the 20th, trying to paint Taylor's Hotel a bright crimson. He succeeded partially, and is coming over in a day or two with Frank Simpson, the only hotel clerk on earth, to finish the job.

There is a report around town that the New Opera House will soon be in the market. Here is a chance for the right man to make some money.

Little Ida Warren, "the wonder," was in town for a minute the other day on her way to Boston, where she is playing a star engagement for two weeks.

Harry Hyams says the Academy is going to be all fixed over, interior and exterior, this coming Summer. Harry is talking of running excursion boats from here to Naugatuck Beach during his vacation—but we all know what a dreamer he is, so we'll see what we shall see.

Bert Dasher, the irresistible agent for the Trip to Chinatown, sends me word that he will be here soon, so if you don't hear from me next week you will know the cause. MILTON ROBLEE.

PROVIDENCE.

Lewis Morrison, in Faust, attracted large audiences at the Providence Opera House Feb. 15-17. This spectacular production eclipsed anything seen here for a long time. The scenic effects were strongly brought out and a capable company presented the play in a manner that won hearty recognition from the audiences. Mr. Morrison's Mephisto was most effective and his lines were forcibly and gracefully rendered. The Girl I Left Behind Me was seen for the first time in this city 19-24, and proved very interesting. The scenery was remarkably effective and the several climaxes excellently worked up. The piece was well played and staged. Patent Applied For 26-3.

Primrose and West's Monte Carlo began a week's engagement at B. F. Keith's Opera House 19, and drew large houses. While there is little plot to the piece, it serves to introduce George Wilson, the Gorman Brothers, and other clever artists in a most pleasing and amusing way. Siberia 26-3.

At Lothrop's Opera House 19-24 large audiences saw for the first time in this city J. Z. Little's melodrama, Young Sleuth. Edith Mai in the leading role proved herself extremely versatile, and the six characters she assumed were portrayed in a most praiseworthy manner. The drama is full of absorbing interest and there is a climax in each act. Nina Saville, Lillian Mortimer, Emma Dunn, Ben Reed, Charles Barringer, T. H. Gray, T. C. Moya and Harry Wilson were competent in the parts assigned them. During the action of the play Miss Dunn sang her clever song, "Hook and I" and Nettie Bagley played a cornet solo, both being received with pronounced favor. The Devil's Mine 26-3.

The Pat Rooney comedy co., headed by Katie Rooney, occupied the Westminster week of 19, and presented the farce entitled Lord Rooney to well pleased audiences. Several good specialties were introduced, among them being the songs and dances by Katie Rooney; the musical act by Frank Latona, in which he introduces some novel features, and the sweet singing of Annie Whitney, who made a hit with her two newest songs, "Divorced" and "My Girl." Rice and Barton's Comedians in Razzle Dazzle 26-3.

Patti will sing in Infantry Hall March 2.

The Camille D'Arville Opera co. will play a return engagement at the Providence Opera House week March 5.

Maude Granger and a selected co. will present the drama Inherited on Lothrop's Circuit, opening in Boston March 19.

John Phillips, the comedian, who has been confined to his hotel for the past two weeks with neuralgia, has recovered and will join The Devil's Mine co. here 26.

Cleveland's Minstrels passed through the city 18.

Harry Wilson, a member of Lothrop's Stock co., was married to Miss Lena Williams, of Boston, at the Rutland Street Baptist Church, Boston, on Jan. 28.

Von Yonson closed a most successful week's engagement at Keith's Opera House 17. Notwithstanding the stormy weather, the house was filled at nearly every performance.

Grace Fernandez, who is making a fine impression with her vocalisms at the Howard Athenæum, Boston, is a resident of this city and a granddaughter of a former Rhode Island governor.

Manager J. Z. Little has been sadly afflicted in the past few months. On Nov. 13 he buried his son-in-law, Henry Healy, and on Dec. 2 his wife died of Bright's disease. Two weeks later a brother-in-law, Dr. W. F. Hutchinson, died, and Feb. 17 he received a message stating that his brother-in-law, John Spitall, a well-known resident of Philadelphia, had passed away.

Robert Winstanley, the blind dancer, gave a private exhibition of clog dancing at Keith's Opera House 20 before a party of professionals, and made a very good impression.

Frank D. Melville will star over the Lothrop Circuit in The Boy Tramp, opening March 5.

Frank Latona and wife (Annie Whitney), now with the Rooney Comedy co., will open an engagement at the Orpheum Theatre, San Francisco, about April 23. They have signed with the new show which Bobby Manchester will take out next season. I understand it will not be a burlesque show.

Manager G. E. Lothrop was the first man to employ the noted "Globe Trotter," Paul Jones, as a theatrical attraction. He appeared at Lothrop's Opera House, Pawtucket, Sunday evening, 18, an hour before he stepped upon the stage at the Park Theatre, Boston.

Among the visitors here during the week I met W. J. Chappelle and Will Black, representing Elmer E. Vance's attractions, and W. H. Isham, of Rice and Barton's Comedians.

A member of the Von Yonson co. told me last week that from ten to twelve copies of THE MIRROR were read by members of that co. each week.

Matinees were given at all our theatres on Washington's Birthday. HOWARD C. RIPLEY.

GALVESTON.

At the Tremont Feb. 12, 13 Stuart Robson's admirable production of The Comedy of Errors was witnessed by large audiences. Giles Shine is a capital foil in every respect to the peculiar methods of Mr. Robson, and he snared honors. The rest of the cast is uniformly capable. Leap Year was presented as the closing bill, and attracted a fair sized and well-pleased audience, whose main regret was that Mr. Robson had but few opportunities. Si Perkins 17; fair galleries but light lower house.

Stuart Robson in an interview with the *News* referred to Richard Mansfield as the "the greatest actor of the latter part of the present century." Mr. Mansfield will be with us 19, 20, followed by Ole Olson 21, 22; Still Alarm 23, 24. C. N. RHODE.

CHARLESTON.

The perennial Katie Putnam in two new plays, Little Maverick and Love Finds a Way, greatly pleased the patrons of the Academy of Music Feb. 19, 20 after a dark week at the house.

A great deal of disappointment has been manifested at the determination of Salvini's manager not to include Charleston and the other South Atlantic cities in that star's coming tour of the South.

Among the attractions in prospect at the Academy of Music are Crust of Society 23, After Dark 26, Stuart Robson March 4, Still Alarm and Louise Natalie Concert co. The last named co. will probably be augmented by a chorus and orchestra for an extended season of grand opera after Lent.

Manager S. C. Mott was in the city 20 in advance of After Dark. R. M. SOLOMONS.

OMAHA.

At Boyd's Theatre Maida Craigen and Frederick Paulding in A Duel of Hearts opened a two-nights' engagement Feb. 18 to a fashionable and fair-sized audience. The piece is a strong one and the co. work together in perfect accord. In Old Kentucky 18-20 met with a hearty reception from a series of large houses. The co. was well advertised, but the merits of the piece were not exaggerated, and many of those who are familiar with life in the Blue Grass region were impressed with the detail of the local coloring, the darkey music and dances, and the old-fashioned chivalry. The co. is a fairly good one, and altogether may be said to have scored a hit.

At the Fifteenth Street Theatre Sam T. Jack's Old Age and Youth co. to good business 15-17. The Brothers Byrne, with many new and amusing tricks, began a week's engagement 18 to a big house. The success of the week is already assured. J. R. RINGWALT.

DETROIT.

As stated in a previous letter, the Conreid-Ferenczy Comic Opera co. played a week's engagement at the Detroit Opera House Feb. 12-17 to moderate business only. The co. contained many excellent artists, and the performances went with a snap that was commendable. All this, however, has been commented upon, but I wish to enter here a protest against the repetition of an act on the part of the management in giving the last performance Saturday night with the main principals of the co left out entirely. The opera given on this occasion was Der Vogelhandler, or as they call it in English, The Tyrolean. The bill of the play called for Charlotte Tischler as Princess Marie, Max Monti as Count Stanislaus, Carl Schulz as Adam, the bird dealer; and Lucier Verdier as Crystal, four of the main parts in the opera, and it may be said to the discredit of the management that not a single one of the persons marked down for these parts made their appearance, instead of which members of the chorus sang their parts. This was bad enough as it was, especially when the audience had paid $1.50 each to witness it, but worse still was the fact that the opera was rushed through in the most atrocious manner, and cut unmercifully; the two first acts being gotten through with in post haste, and the third and last act being butchered so as to be unrecognizable. Some visiting cos. may think this sort of thing will pass in provincial towns, as ours may be called, but they will learn that, as in other trades, honesty is the best policy, and that when people pay their money to hear a performance, they want to hear it just as it is represented to be; with the whole cast, and in its entirety.

On 19 R. E. Graham began a three nights' engagement in After the Ball, which was severely scored by our local critics, most of them going so far as to state that it was so bad as to be almost unworthy of notice. The first act was especially condemned, as in it Mr. Graham goes through a lot of actions while pretending to be drunk, which all our papers agree was disgusting in the extreme. Not for a long time has a play been given here which received such universal condemnation, though Goodale, of the *Free Press*, was the only one who was inclined to treat it kindly at all, and he agreed that the first act was entirely out of place. It is generally agreed that Mr. Graham will add nothing to his reputation by continuing with this play. Effie Elsler and co. 22-24.

At the Lyceum, Agnes Herndon 19-21 appeared in A Girl with a Temper, an entirely new play by Prof. Hennequin, of this city, late of the University of Michigan. The latter part of the week La Belle Marie was presented. In regard to Prof. Hennequin's play, as usual our local critics did not agree, except on one point, which was that the co. presenting it was not capable of doing it justice, and that judgment ought not to be passed upon it until it had been put into more competent hands. George Goodale says "the play as a whole shows faculty for stage writing, and that it has depths one does not find in the superficial plays that are common and prosperous." Being unable to witness the performance myself, I cannot discuss it pro or con. Beginning 22, the Liliputians play a week's engagement.

At Whitney's Theatre the Wilbur Opera co. played out a week's engagement beginning on 12, with the perennial Susie Kirwin as the prima donna. Beginning on 25, N. S. Wood.

At Campbell's Empire Fowler and Warmington's Comedians gave Skipped by the Light of the Moon to a good business. On 25 Ole Olson for the week.

Manager C. I. Whitney, who has been incapacitated for work the past three months, owing to fracture of his hip, is getting along nicely and hopes to be soon out again.

I had a long conversation with Fred. C. Whitney recently, who states that he has good reason to be satisfied with the success of his companies on the road this season, and that next year he proposes, in addition to still keeping out The Fencing Master and Algerian, to star Marie Tempest, surrounded by as good a company as money can get, for production of light pieces, somewhat similar to the work done by the late Rosina Vokes. Mr. Whitney further states that he has made arrangements with Reginald De Koven to compose him a one-act opera especially written for Marie Tempest, and furthermore that De Koven has given him the refusal of a new opera which he is now contemplating. Unquestionably De Koven is thoroughly satisfied with the treatment he has received at the hands of Fred. Whitney, and so expressed himself, and as long as matters remain in this condition there is but little doubt that all of De Koven's future works will come under the management of Fred. Whitney, who certainly is to be congratulated on having acquired so valuable a proprietorship. F. K. STEARNS.

LOUISVILLE.

The Tavary Opera co. opened its second week of grand opera at Macauley's Feb. 19 with Lucia, and a change of opera will be given each night. The co. appears to especial advantage in Cavalleria Rusticana and that opera, and a new one, Pagliacci, will be sung 22, the occasion being the benefit of Madame Tavary, who has made many friends and admirers during her stay at Macauley's. Julius Steger and the new tenor, Signor Bellotta, are receiving commendatory notices from the local musical critics. Mr. and Mrs. Kendal came to Macauley's 26.

Edwin Stevens and his excellent co. proved a genuine treat in Wang at the Masonic. Without making specific comparisons it is but justice to state the tuneful piece of nonsense was never presented better here than by the Stevens co. Virginia Earl, Ethel Lynton, Mittie Atherton, and others of a large co. made all possible of their parts. The scenery and costumes were gorgeous, and altogether the engagement was a success in every particular.

Gus Williams opens at the Masonic 22.

Harris' presented The Imperial High-Class Vaudeville co., afternoon and night of 18, to two large audiences. Florence Bindley finished the week 19-24, appearing in The Pay Train.

Rogers Brothers' Vaudeville co. opened at the Bijou 19, offering an unusually good variety entertainment. In the co. are Annie Hart, Swift and Chase, the Garrisons, Harding and Ah Sid, and others.

The May Russell co., headed by Pauline Batchelder, is the attraction at the Buckingham 19-24. In the co. "Bobby" Richmond, Josie Sabel, and Helen Meriden take principal parts. Jack's Aunt and The Boys in Red serve to introduce the entire co. of capable comedians and shapely girls.

De Wolf Hopper and Delia Fox are booked at the Auditorium March 15-17, and tickets are now on sale.

Mittie Atherton, of the Wang co., was a popular member of Duff's co. that sang at the Auditorium during the Summer.

William Castleman, the young Louisville singer, now studying in New York, is making rapid progress. He sang recently at the entertainment at the Lotos Club. It is probable he will sing in Columbus, O., where a season of Summer opera will be given.

"Macon" (L. B.) McCormick and George W. June are among the visitors of the week. The former is here in advance of Wilson Barrett, who appears at the Masonic at an early date.

Business Manager James B. Camp secured a verdict against a local hotel 19 because of injury to his bright little son, Master Willie, in an elevator accident.

Professor Walter Sinn commencing 22 will deliver a series of lectures at Music Hall.

Josie Sabel, of May Russell's co., is pretty Josie Domaine who married David Sabel, a well known sporting man of this city.

Peculiar testimony to the effect that amusements have been liberally patronized during the present season in Louisville is furnished in a published interview with a local constable, an "Indian" who has made many a showman heartsick in this city in years past. He avers that notwithstanding the cry of hard times, he has not been called upon to act professionally by, or through any theatrical co. so far this season. CHARLES D. CLARKE.

BALTIMORE.

Poor Girls, a free adaptation of one of Guy de Maupassant's brilliant efforts, and a play strong in dialogue and situation, was presented by an excellent co. at Ford's Grand Opera House to a large and delighted audience. The work of Kitty Cheatham and Odette Tyler was excellent, and in fact the same might truthfully be said of that of every member of the cast.

Evans and Hoey returned to Harris' Academy of Music with the tenth edition of A Parlor Match. Much of the material is new, but many of the old and popular features of the farce-comedy are preserved. Old Hoss is as entertaining as ever. His song, "Monte Carlo Boys," proved as catchy as "The Man that Broke the Bank at Monte Carlo." Charles E. Evans continues his clever work as I. M. Corker. His new songs are "And the Verdict Was," and "La Paloma to Date." The co. is excellent, and includes the Merrilees Sisters, in vocal and dance specialties; the De Forrests in eccentric dances; James T. Galloway, M. T. Sullivan, Hugh Mack, Sidney de Grey, William Keough, Peter Randall, P. F. Johnston, T. E. Dunbar, W. P. Brown, Minnie French, Lillie Alliston, Cheridah Simpson, Augusta Klous, and Stella Bonheur.

The Prodigal Father, a comedy by Glen MacDonough, was presented at Albaugh's Lyceum Theatre by C. R. Jefferson, Klaw and Erlanger's co. Proceeds of the first night's performance were for the Adam Itzel, jr., Monument Fund. Young Itzel will be remembered as a brilliant musician and the composer of the Tar and Tartar and numerous other works. The audience was not as large as it should have been, considering the disposition of the proceeds, and the admirable performance given. In the co. are Harry Otto, George C. Boniface, jr., J. J. Fitzsimmons, George Caston, Frank Caldwell, Cecil Kingstone, Mattie Earle, Cora Macy, Marion Keith, Marguerite Franklin, and petite Irene Franklin.

The Baxters, a play by McKee Rankin, was given at the Holliday Street Theatre, with Charles Cowles as the star. The play presents amusing pictures of Yankee life, and the support is quite good. The co. includes Homer Granville, Edward Ames, Edwin Mordant, J. D. McCabe, J. F. Harper, George I. Trimble, F. Clinton Scott, Pauline Willard, Hattie Foley, May Carlisle, and little Gertie Carlisle.

Fred Waldman's Own Vaudeville co. appeared at the Howard Auditorium, and gave a very good variety performance.

At Kernan's Monumental Theatre, the Night Owls' Beauty Show played a return engagement to large business.

George Grossmith appeared at Lehmann's Hall 19, 20 to large and fashionable audiences. He was under the management of Charles E. Ford.

The performance of Mustapha, the amateur opera rendered by young society men of this city, will be repeated on Saturday afternoon next at the Grand Opera House, the performance being given for charity.

Odette Tyler has been visiting her family in Washington this week, coming over every evening and returning to Washington after the performance. WILLIAM J. O'BRIEN, JR.

KANSAS CITY.

Julia Marlowe attracted large and fashionable audiences to the Coates' Feb. 19-24, and the excellent work of the star and co. was appreciated. The Love Chase was the bill Monday and Tuesday evenings, and proved most pleasing. Miss Marlowe appeared to probably greater advantage as Constance than in any of her other characters, investing the part with exceptional interest. It afforded a change from the poetic and dignified roles we have hitherto seen her in. She was surrounded by an excellent co., among whom were Rose Eytinge, Eugenie Woodward, Henry Jewett and Walter Hale. The scenery was elaborate, and costumes rich and beautiful. Romeo and Juliet, Much Ado About Nothing, As You Like It, and Twelfth Night were also given during the week. Fanny Davenport 26-3.

Under the City Lamps was presented at the Grand 18-24. In old Kentucky 25-3.

Niobe was cleverly played at the Ninth Street Theatre 18-24 by a good co. The laughter was incessant, and the whole performance evenly good. Marguerite Fealey was pretty as Niobe, Reddick Anderson was clever as Peter Amos Dunn, and the rest of the cast acted with a snap and vivacity indicative of good stage management. The Danger Signal 25-3.

The Black Flag, one of the old favorite melodramas, was fairly acted at the Gillis 18-24 by an evenly balanced company; attendance moderate.

Julia Marlowe will revive The Belle's Stratagem and play it and Chatterton as a double bill at her coming engagement in Boston.

The Kansas City *World*, a new paper, gives an example of unusual frankness by giving at the head of its editorial column a list of the attractions at the theatres, coupled with their opinion of the merits of the respective performances, described as good, fair, commonplace, bad, etc.

Charles Thomas, formerly associate manager of the Gillis, has returned from a trip through Mexico.

Bertha Creighton, who is to start a dramatic school here, is expected to arrive about April 1.

Edson Gregg is talking of attempting a Summer opera season here this year, and is reported to have made an offer to Marie Laurens, the soprano of Spider and Fly co. FRANK H. WILCOX.

WASHINGTON, D. C.

The devotees of Hoyt assembled nightly at the National to enjoy the fun perpetrated by A Brass Monkey, the bright particular star of which plotless play is Lillian Swain, who danced herself into the affections of all the audiences of the week. She not only dances well, but is very pretty, and is unusually clever. Lillian Russell 26-3.

Brilliant audiences have thronged Albaugh's every night to see Mrs. John Drew and Mr. and Mrs. Sydney Drew in The Rivals and other good old-fashioned comedies of that ilk. A favorite member of this co. is Charles B. Hanford, who received a warm welcome from his many Washington friends. Paint and Powder Club (Baltimore amateurs) and The Prodigal Father week of 26-3.

At the Academy of Music J. K. Hackett and co. appeared in The Private Secretary. By far the most artistic work done in this play is that of Thomas M. Hunter, who takes the part of Mr. Cattermole. The impersonation by Mr. Hackett of the titular character was good and mirth-provoking, but does not come up to the work of other artists who have personated the same character in this city before. Dockstader's Minstrels 26-3.

At the Bijou that old favorite, The Fast Mail, was presented by a very fair co. Police Patrol 26-3.

The South Before the War drew large audiences throughout the week to the Lyceum. The Night Owls Burlesque co. 26-3.

Metzerott's Music Hall on 26 will be filled with the sporting element, an unusual thing for that house, to see champion James J. Corbett. On March

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r James Whitcomb Riley and Douglass Sherley give an entertainment as part of a lecture course.

On 22 the Howe-Lavin Concert co. gave a concert at Metzerott's, reintroducing to Washington Miss Mary Howe, after an absence of two years abroad.

EDWARD OLDHAM.

DENVER.

There were four theatres open week of Feb. 19-24, and all succeeded in making a good showing as to attendance.

At the Lyceum, a very captivating bill was A Widow Hunt, in which Mabel Amber was the bright particular star as Mrs. Swandown. She wore some beautiful gowns, and acted with much animation. Harry Corson Clarke was DeBoots, and capitally he played it. Mr. Leonard and Mr. Bennett were also excellent in their parts. Fron-Fron week of 26-3.

At the Broadway the lessee's own company, a particular pet of his, which he is continually embellishing, was the attraction. I refer to Spider and Fly. Although it had been seen here a number of times it did well, and deserved the success. The specialties took immensely, though there were no novelties. Its various scenes were bright and full of color. No announcements yet of future bookings.

At the Tabor the sterling drama The Ensign was presented by a good company. The characters were all in capable hands. The members of the orchestra connected with this house are still in their seats, and grind out wheezy music with the customary monotony. Warde-James combination next.

At the People's the stock company brought out Queen's Evidence and satisfied their patrons.

Matinees were given on Washington's Birthday.

B. B. Leavitt will take his Spider and Fly co. to the gold camp, Cripple Creek, for two nights and a matinee next week. It will be quite an undertaking, as some of the distance is by stage. However, there are 9,000 people there, and he will undoubtedly make good profit. What kind of a place they will perform in I don't know, but it will surely be crude enough. Spider and Fly will be the first large co. to go into the camp. It is said there have been some pirates in there, and that they have presented Nat Goodwin's A Gilded Fool.

Sousa's Band will give concerts in Denver next month on its way to the Mid-Winter Fair.

W. P. PEABODY.

INDIANAPOLIS.

Sinbad closed a successful engagement of three nights and matinee Feb. 17 at English's Opera House, proving one of the strongest drawing cards of the season at advanced prices.

The annual benefit of the B. P. O. Elks occurs 22 at English's Opera House; big advance sale. The Hon. Wm English will act as interlocutor in the first part minstrel scene, Prof. Beissenherz officiating as musical director.

At the Grand Opera House Kellar gave one of his highly entertaining performances assisted by Mrs. Kellar Feb. 21. Marie Tempest 23, 24; Mrs. Tom Thumb 1-3.

At English's Opera House Tuxedo Feb. 22-24; Jarbeau March 2, 3; Bessie Bonehill 5-7.

At Park Theatre Murray and Mack opened to the usual good business 19; Mattie Vickers 22-24; Ivy Leaf 26-28; J. H. Wallick 1-3.

Russell Brothers presented a strong co at the Empire 19-24; Gus Hill 26-3. G. A. RICKER.

MINNEAPOLIS.

At the Grand Opera House, Gloriana was given Feb. 19 to a fair-sized audience. The co., headed by Emily Bunker, was an excellent one, and was very cordially received. De Wolf Hopper in Panjandrum 25-March 3.

At the Bijou Opera House, Morrison's Faust opened a week's engagement 18 to the capacity of the house. Rosabel Morrison, as Marguerite, was charming, and made a decided hit. The Mephisto of Porter J. White was an admirable personation, and deserves special mention. The cast throughout was above the average. The Nabobs 25-3.

At the Lyceum Theatre, F. Hopkinson Smith read extracts from his own works to a large and well-pleased audience 20. F. C. CAMPBELL.

ST. PAUL.

At the Metropolitan Opera House Col Robert G. Ingersoll delivered his famous lecture "Some Mistakes of Moses," Feb. 18 to a full house and a well-pleased audience. Col. Ingersoll received a cordial reception. De Wolf Hopper in Panjandrum 19-24. The piece was finely staged, scenery, settings and costumes gorgeous and effective. The music is bright and catchy. At the close of the first act, the curtain had to be raised four times in response to repeated encores. Mr. Hopper was obliged to make a short speech which was decidedly humorous and in response to requests he recited "Casey at the Bat." Gloriana 25-3.

At Litt's Grand Opera House, Henshaw and Ten Broeck and a clever co. presented The New Nabobs 18-21, opening to good houses.

GEORGE H. COLGRAVE.

MILWAUKEE.

Fanny Davenport appeared at the Davidson in Cleopatra Feb. 19.

Barlow Brothers' Minstrels played to good houses at the Academy 18. The performance gave general satisfaction.

Charles A. Gardner opened 18 at the Bijou, in the Prize Winner, but business was not of the banner sort.

Florence Miller's Burlesque co., were at the People's 18-24 to fair business.

E. T. McDONALD.

John Palm, an electrician at the Madison Square Garden, went on the roof of that building with George Fisher, an assistant, last Tuesday to fix the lights in an illuminated sign. While they were at work Palm slipped upon some ice and slid off the roof. In falling, his hand came in contact with an iron bar which he involuntarily grasped. He hung to this until Fisher seized him and drew him back upon the roof.

A jury in the City Court last Tuesday brought in a verdict of $501 in favor of Grace Sherwood, who had sued William H. Crane to recover on an alleged contract to play in Brother John from last January until June, at a salary of $60 a week. The defence was that there was no contract; that Miss Sherwood was taken on trial, subject to the approval of Martha Morton, the author of the play; and that she was released because her work was unsatisfactory.

A tin box supposed to contain an infernal machine was found in the corridor of the Comédie-Française last Tuesday.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (I. Tannenbaum, manager): Clara Morris in Odette 12 drew the largest house of the season. Gorton's Minstrels 14; fair audience. The New South, a very interesting play, was presented to a fine business 19.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): Mabel Paige in her repertoire to good business the week of Feb. 12-17. The Crust of Society 19; Gorton's Minstrels 21.——THEATRE (G. F. McDonald, manager): Rhea 22.

TUSKALOOSA.—ACADEMY OF MUSIC (Bradv and Miller, managers): Gorton's Minstrels to a good house Feb. 17.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Howard Athenæum co., with Lottie Collins as the bright particular star, played to big business Feb. 15-17. Lawrence Hanley and Edith Lemmert in The Player 20, 21; A Railroad Ticket 22-24; Fire Patrol 26-2.——BURBANK THEATRE (Fred. A. Cooper, manager): Percy Hunting's Dr. Jekyll and Mr. Hyde drew fair houses week of 11.——ITEM: Mr. C. M. Pyles, in conjunction with Louise Mansfield, has organized an amateur opera co. and will shortly produce a round of comic operas.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Ensign pleased a packed house Feb. 8. New Howard Athenæum co. 14; big business; performance excellent.——ITEMS: President Cleveland has appointed Manager Fisher collector of customs.—Ed. G. Cooke was in town 14 looking after the interests of A Railroad Ticket.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Frank Daniels presented Little Puck Feb. 19, 20 to good business.——ITEM: The writer had the pleasure of visiting Koch's Theatre in the mining camp of Cripple Creek and meeting Frank D'Ormond, manager of the Columbia Stock co., which has been presenting melodrama at that theatre the past few weeks. Koch's Theatre is comfortably arranged for a mining camp, and Mr. D'Ormond hopes soon to book some of the standard cos.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Nellie McHenry Feb. 15 in A Night at the Circus pleased as of yore. Thomas W. Keene 17 in Henry VIII. to a small house, the fate, however, of most Saturday night attractions. The Tornado 19 thrilled the galleries with realistic scenery and exciting climaxes. John Mason and Marion Manola 20, 21 delighted large audiences with their charming play Friend Fritz, picturesquely staged and finely acted, aided by a strong supporting co. June: Robert Mantell 22, 23; Modjeska 24; Clementenan Case 26, 27.——ITEM: Patti sang at Foot Guard Hall 20 to an immense audience, who paid fabulous prices to listen to her. The diva spent several days in Hartford with her guests, manager, husband, chef and retinue, monopolizing the greater part of the Allyn House. On Monday she celebrated her birthday by giving a banquet to a large number of friends who came from New York and Boston.—The Hartford *Post* copies the interview verbatim between Otis Skinner and a MIRROR reporter, without mentioning THE MIRROR, giving the impression that it was a *Post* representative that had interviewed Mr. Skinner. The Boston *Journal* of 17 also publishes the same account, but gives proper credit.—Wonderland, the local freak hall, is doing good business, and always sure of packed house on Friday (amateur) night, when local aspirants for histrionic art are allowed to portray their ideas of the other side of the footlights, to the intense delight of the audience.—The many friends of Otis Skinner will be pleased to welcome him 24, with Modjeska. Much has been said of his Sayloek, and his old townsmen here are greatly interested in his work.

MIDDLETOWN.—THE MIDDLESEX: James B. Mackie and his Cellar Door pleased a good sized audience Feb. 19. This is Mr. Mackie's fourth and last season with Grimes' Cellar Door. He will close season in May, opening again in August, presenting his new play The Side Show, which will no doubt prove a winner. Camille D'Arville co. in Prince Kam 28. Cleveland's Minstrels March 2.——RUSSELL LIBRARY HALL (C. E. Jackson, treasurer): The Old Homestead Quartette gave satisfaction to a large audience 16.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. W. Hoyt, manager): Patent Applied For to S. R. O. Feb. 19; well pleased audience. Cleveland's Minstrels with matinee 21; fair house matinee, big house in the evening.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): James B. Mackie in Grimes' Cellar Door Feb. 15 gave satisfaction to fair business. The Broadway Theatre Co. 19-24, playing No. 227, The Yankee Schoolmaster and The Banker to light business.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Nellie McHenry in A Night at the Circus 12, had a fair house; performance good. Adelina Patti 16; receipts $7,000. I have watched the theatre for a long time, but never saw such a howling mob as there was trying to get standing room at 8:30 on that night. Country Circus had a good sized and well pleased house 17. Robert Mantell 22; Rose and Hose 23; Modjeska 24; Cleveland's Minstrels 24.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Rooney comb. presented Lord Rooney to good houses 15-17. The Burglar, a charming play, was well given to satisfactory business 19-21. Frank Mayo 22-24.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Manola-Mason co. presented Friend Fritz to a fair sized audience Feb. 16. Thomas W. Keene and a fine co. in Richard III. 20; large house.

WILLIMANTIC.—LOOMER OPERA HOUSE (I. H. Gray, manager): The first appearance of Manola Mason co., presenting Friend Fritz, delighted a fair-sized audience Feb. 17. Thomas W. Keene as Richard III. to fairly good business 19. Grimes' Cellar Door to a fair house 22; Ben. J. Tutthill's stock co 28.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers): The Burglar Feb. 15; good-sized house. Grimes' Cellar Door was presented 16, 17; Charles A. Loder's Oh, What a Night 19-21; good business. The Tornado 22-24; Cleveland's Minstrels (benefit Theatrical Mechanics' Lodge) 26.——PARK CITY THEATRE (Walter L. Rowland, manager): Henri Marteau's recital was a most artistic success 16, in spite of zero weather outside. Robert Mantell in Monbars had a good-sized house 19. Willie Collier's Hoss and Hoss was better than ever since its revision, and had big receipts 20.——ITEM: On account of unusually large business Jan. 25, Rice's Prince Kam and Camille D'Arville Opera co. reappear 27, and are assured a big house. Harrigan and co. in Reilly and the 400 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Ole Olson Feb. 13; good house.——ITEM: Lottie Williams of the Ole Olson co. will star next season.

DERBY.—STERLING OPERA HOUSE (G. H. Johnson, manager): Tornado Feb. 15, A Kentucky Girl 17; both to small houses. The Face in the Moonlight 20; good house.

WATERBURY.—JACQUES OPERA HOUSE: Nellie McHenry and her excellent co. appeared in A Night at the Circus Feb. 15 to a delighted audience. A fair sized audience greeted Sadie Hasson in A Kentucky Girl on 19. A small audience witnessed Lincoln Carter's scenic production, The Tornado, on 20.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Alvin Joslin was presented Feb. 16; good house. Silver King 19; good business. Lady Windermere's Fan was presented in a pleasing manner 20; big audience. Coming: U. T. C. 22-24; Gus Hill 26; Belle Archer 27; Felix Morris 28-2; Lew Dockstader's Minstrels 5.——PEOPLE'S THEATRE (I. B. Johnson, manager): Arthur Deming presented The Stranger 8-10; fair business.

FLORIDA.

JACKSONVILLE.—PAIN OPERA HOUSE (J. D. Burbridge, manager): McCarthy's Mishaps to good business Feb. 9, 10. Katie Putnam in The Little Maverick was greeted by a crowded house 14. Rhea 23; Daniel Sully 28.

TAMPA.—CASINO (E. P. Ahern, manager): St. Felix Sisters Feb. 16, 17 gave general satisfaction. John Thompson in On Hand March 28, and return from Key West April 4; C. B. Ransom Dramatic co. 17, 18.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Gorton's Minstrels Feb. 12; fair house. Amateur concert 13 at Presbyterian Church. Miss Ackerman, soprano, was the feature of the concert.

GEORGIA.

THOMASVILLE.—GRAND OPERA HOUSE (T. L. Spence, manager): Gorton's New Orleans Minstrels Feb. 6; good house. McCarthy's Mishaps 8; fair house. Mexican Musical co. 12; Stuart Robson 6.

BRUNSWICK.—L'ABIGNO OPERA HOUSE (Dunn and Flood, managers): Katie Putnam was greeted in the Little Maverick by a good house Feb. 16. Rhea booked here for the 19th did not appear, to the disappointment of a host of admirers of this charming actress. Heywood Concert co. 26; After Dark 28.

ALBANY.—GRAND OPERA HOUSE (Wight and Harris, managers): Duncan Clark's Women Minstrels Feb. 16; small house.

ROME.—OPERA HOUSE (M. A. Nevin and Son, managers): Due: After Dark Feb. 19; McCarthy's Mishaps 20.

ADDERA.—GRAND OPERA HOUSE (S. H. Cohen, manager): McCarthy's Mishaps Feb. 14; good house. Wilbur Comedy co. 5-10.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Katie Putnam in Little Maverick and Love Finds a Way to big matinee and small night houses Feb. 16, 17. Second Annual Musical Festival led by Dr. H. E. Palmer, of Boston, Mass., assisted by Mrs. Summers, of New York, and Mr. Hendsen, Chicago, a chorus of 250 voices, local talent, to S. R. O. at each performance 20, 21 and matinee. Coming: Rose. Rhea 24; After Dark 27; Natalie Opera co. 28; Mrs. Drew 7; Stuart Robson 8, 9; Salvini 22.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (J. S. Flaherty, manager): Wang Feb. 12; very good performance; owing to a raging snowstorm the attendance was only fair. Edwin Stevens as Wang was excellent, and Virginia Earl as Mataya made a good impression. Her singing of "A Pretty Girl, A Summer Night" made a big hit. Warde-James in Julius Cæsar 13; good business. Gus Williams presented April Fool 14. County Fair 16; exceptionally good house. Marie Bates made a hit as Abigail Prue.——RAPIER'S THEATRE (Geo. Rapier, manager): This house will be closed for two weeks to make much needed repairs, when it will reopen with a new stock co. The business of late has been very encouraging to the management.——ITEM: Edward Stone, of the Wang Opera co., spent 12 the guest of his uncle, John Mulick, of this city.—Frederick Warde, of the Warde James co., lectured the afternoon of 13 to members of the Peoria Woman's Club at their rooms in their new building. His subject was "Shakespeare and His Characters." It was a very able effort and was well appreciated by his fair audience, who tendered him a vote of thanks. In the evening the Woman's Club attended Mr. Warde's performance in a body.—Gus Williams will produce farce comedy after this season, and will head his own high class vaudeville co., which will be run on new lines.—Col. Jack Flaherty, of the Grand Opera House, spent 18 at Springfield, Ill., the guest of his parents.—The Hamhead Lodge had quite an interesting meeting 14. Three candidates were installed. Among the number was Charles R. Bacon, of the Power of the Press co. The only drawback the lodge has experienced since its existence happened at this meeting. Hughey Dougherty failed to pass a satisfactory examination owing to his inability to account for his whereabouts on May 14, 1889.

AURORA.—EVANS' GRAND OPERA HOUSE (Fred. Schickler, manager): A Cracker Jack pleased a small house on Feb. 13. Marie Jansen in Delmonico's at Six 22; large and fashionable audience, and everybody pleased.

BATAVIA.—DOLE'S OPERA HOUSE (Charles Hague, manager): The Flag of Truce Feb. 17; small but pleased audience.——ITEM: Wallace Bruce, formerly with Marie Wainwright, but this season with The Cornerstone, is home, the co. having disbanded.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Vendetta gave a good performance Feb. 12. Wang Opera co. packed the house 14. Marie Jansen 16; fair house. Aristocracy 17; appreciative audience.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Matthews, manager): John Dillon in A Model Husband pleased a large audience Feb. 13. Coming: Neil Burgess in The County Fair 19; Ezra Kendall's Just Landed 21.——ITEM: The West End Park Co., of this city, have fitted their Casino into a Summer theatre, and named it the Park Theatre. The house will seat 600 people; the stage is 24 by 45 feet, and has a 24 foot opening, is well equipped with all the necessary scenery, electric lighting, dressing-rooms, etc. The season will commence May 1.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): The County Fair Feb. 14; crowded house. Due: Lilly Clay's Old Age and Youth co. 24.——WAGNER OPERA HOUSE: Dark.

STERLING.—PLUMB OPERA HOUSE (J. E. Williams, manager): Tuxedo Feb. 14; fair business. Rice, Wolford and Sheridan co. in repertoire 15-17; good houses.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Gus Williams in April Fool Feb. 15; light house. Aristocracy drew a good-sized audience 16. County Fair 17, matinee and evening, to good business. Power of the Press 19; light house. Spooner Comedy co. week of 26.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Cracker Jack, with its melodramatic effects, was an enjoyable treat for the gallery gods Feb. 9. The Lost Paradise was greeted with a large house 16. The Algerian canceled.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): The event of the season was the return engagement of Walker Whiteside and his co. who appeared Feb. 19 in Hamlet before a very large audience. Mr. Whiteside received numerous curtain calls. The Midnight Alarm 27.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): Florence Bindley's co. in The Pay Train did not do a very profitable busin ss Feb. 16. The advance sale for the Black Crook promises a crowded house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Wang attracted a large and well-pleased house Feb. 15. Gus Williams in April Fool 16; small house. Lost Paradise 19; Stetson's Double U. T. C. 27.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Stetson's U. T. C. Feb. 23; La Belle Russe 28; Morrison's Faust 6.

PEKIN.—TURNER OPERA HOUSE (Charles Duisdicker, manager): John Dillon in A Model Husband gave a delightful performance to a large house Feb. 14. Litta Club, Rebecca's Triumph (local) 21; local entertainment 22, Champaign College Glee Club.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Tuxedo Feb. 15; excellent performance; large audience. Stetson's U. T. C. 22.

JOLIET.—OPERA HOUSE (W. H. Hulshizer, manager): A Cracker Jack Feb. 14; fair house. Tuxedo 16; good business. Devil's Auction 19; large house. Lost Paradise 21; Primrose and West's Minstrels 2; The Ensign 3; Morrison's Faust 7; Rainmakers 9.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Marie Jansen in Delmonico's at Six Feb. 17 drew a well-filled house. Mavourneen 19, with Chauncey Olcott in the leading role, pleased a good audience.——OPERA HOUSE (A. Doerr, manager): Spooner Comedy co. 12-17 to large houses.——ITEMS: Mr. Strasliipka, manager of the Empire Theatre, resigned the past week, having concluded to go East. The new theatre was opened the present season under his management, and he succeeded in booking many good attractions. Mr. H. Charles succeeds him. He is well known and popular with the theatregoing public here.

GALESBURG.—THE AUDITORIUM (P. E. Berquist, manager): The County Fair Feb. 15; audience well pleased. Fantasma 21, 22; good advance sale. Power of the Press 24; A Cracker Jack 26; 8 Bells 6; Chip o' the Old Block 8; Richard Mansfield 20.

INDIANA.

MUNCIE.—WYSON'S GRAND OPERA HOUSE): Diamond Breaker Feb. 14. Fast Mail to a fair audience 16.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodnik, manager): Stetson's U. T. C. Feb. 14; good business. Charles Gardner's co. in Prize Winner 17; fair house. Owing to the illness of Mr. Gardner the author played his part. The Devil's Auction 20; S. R. O.

EVANSVILLE.—GRAND (Venneman and Groves, managers:) Roland Reed Feb. 16; fair houses matinee and night. It rained continually. Al. G. Field's Minstrels 19; splendid house. Booked: Gus Williams 21; Black Crook 23.——PEOPLE'S (Venneman and Groves, managers): Florence Bindley in Pay Train drew well 18. Due: Ferguson in McCarthy's Mishaps 25.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Edwin Boetell billed for Feb. 15-17 gave only two performances, owing to poor attendance. Richelieu and Romeo and Juliet were presented. Zeb drew a fair-sized audience 19, but the performance was not up to the standard of last season. Due: She 23.——ITEM: John Ammons, of this city, leaves 23, to join the Two Johns at Bloomington, Ill.

SEYMOUR.—GRAND OPERA HOUSE (F. G. Cox, manager): Grand Charity Concert Feb. 15; local talent; full house. Booked: The World Against Her. Agnes Wallace Villa 26.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. Mossinley, manager): Aristocracy Feb. 15; excellent co.; fine business. Wang 16. Pleased large audience. Tuxedo 19; small house. Due: Kellar 22.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): Perkins D. Fisher's Just Landed, to a fair-sized audience Feb. 19.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Zeb 17; good business. Murray and Mack 24.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Nancy Feb. 17; S. R. O. Due: Tuxedo 20; Voodoo 28.

GREENSBURG.—GRAND OPERA HOUSE (C. L. Kirby, manager): Faust Feb. 17; large audience. Zeb 23.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Deshon Opera co. week of Feb. 12 in repertoire of comic opera to fair business.——ITEM: Lillian Kott and John Paige, of this city, joined the Algerian Opera co.

PERU.—EMBICK'S OPERA HOUSE: Just Landed Feb. 17; good business. May Star's English Folly co. 21.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Dr. Bill co. gave a pleasing performance before a fair-sized audience Feb. 20. Coming: Gus Williams 26; Sousa's Band 9.

WABASH.—HARTER'S OPERA HOUSE (Harter Bros., managers): Charles Loder in The Prize Winner Feb. 16; big business.

IOWA.

FORT MADISON.—NEW OPERA HOUSE (C. W. Peters, manager): Marie Booth in A Turkish Bath Feb. 14; fair business. Manion's Fantasma pleased the largest house of the season 15; S. R. O. sign up before doors opened. Craigen-Paulding co. in Soul

of Ghosts 24; Just Landed 2.——ACADEMY OF MUSIC (C. B. Salisbury, manager): Due: Professor George Graham 24.——ITEM: John Ravenscroft, of the late Digby Bell Opera co., is visiting his parents in this city.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): The Holden Comedy co. Feb. 12-18, at popular prices, drew large houses. 8 Bells 26; Niobe 2, 3.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Gus Williams in April Fool Feb. 12; good business.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Otis Turner Dramatic co. Feb. 22-27; fair business.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Colonel Robert G. Ingersoll lectured on "Shakespeare" Feb. 13 to S. R. O. Due: 8 Bells 5.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, manager): Gus Williams in April Fool Feb. 10; fair house. Due: McGibney Opera co. 23 in Princess of Trebizonde; Bill Nye and William Hawley Smith March 26, under Bicycle Club and County Teachers' Institute auspices.——MUSIC HALL (L. S. Parsons, manager): Alice Ettinger and K. P. Band concert 14; large house. The K. P. Band will continue its monthly concerts at Music Hall for several months to come.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Hoshaw and Ten Brock in The Nabobs 7.——ITEMS: President Bear, of the Opera House, is in New York on theatrical business.—The Black Crook and McGibney Opera co. were refused this month, owing to the rule of two attractions a month only.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Mavourneen was greeted by a fair-sized and well-pleased audience Feb. 15. The Nibbe French Burlesque co. 17 to light business. Due: Craigen-Paulding co. 22.

SIGOURNEY.—OPERA HOUSE (D. L. Hughes, manager): Hattie Choate and co. played at popular prices week of Feb. 12-17 to fair business. The star and some members of the co. did excellent work, but the popular price audiences in this town want comedy instead of melodrama.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): Andrews' Opera co. Feb. 14; fair-sized house. McGibney Opera co. 20.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Warde and James in Othello Feb. 15 delighted a large and brilliant audience. The Demarest Concert co. disappointed a fair-sized audience 17, on which date they were booked to appear, but failed to materialize. A note from their advance agent, received the next day, stated that the co.'s manager had skipped out, leaving the co. stranded at Davenport, Iowa. The Otis Turner repertoire co. opened an engagement of one week 19. A big house greeted them on the opening night. Edyth Chapman, of the Warde and James co., was entertained while here by friends from her old home in Rochester, N. Y., now residents of this city.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (Charles P. Elliot, manager): 8 Bells was presented by the Byrne Brothers and very capable support Feb. 14. Good house and audience pleased. Old Age and Youth co. was presented by Sam T. Jack's co. 14. Hanlon Brothers' Fantasma, which has been looked forward to with considerable interest by our theatregoers, filled their dates as well as our expectations 15, 16, playing to good houses nightly. Joseph Harris was exceptionally clever and won hearty applause. Coming: Niobe 19, 20; Black Crook 22, 23; Julia Marlowe 26; White Squadron 28.——CRAWFORD OPERA HOUSE (Charles P. Elliot, manager): The Big Star's Comedy co., comprising some very clever and versatile repertoire people, including Messrs. Malcolm Williams, Charles Mortimer, Ed. L. Gardner and wife, and Misses Carrie Lamont and Floy Crowell appeared all week in a series of well selected pieces, which are being played upon royalty.——ITEMS: Ben T. Apollon joined 8 Bells at Topeka.—Harry Lindsey, treasurer, Funke Opera House, Lincoln, Neb., has resigned, and returned to Topeka.—Advance Agent Nolan, of the Black Crook co., visited Topeka last week, getting things in shape for his co's. early engagement here.—M. B. Leavitt's Spider and Fly co. passed through Topeka 18 en route from Kansas City to Denver where they open Feb. 19.—E. W. Krackowizer, ahead of Julia Marlowe, sojourned in our city a day or so the past week and reports very good business for his co.—Flint, the mesmerist, and daughter, en route to Beatrice, last week, were snowed in at Topeka, where they remained a day and visited 8 Bells.

WICHITA.—CRAWFORD'S OPERA HOUSE (George R. Bowen, manager): May Smith Robbins in Little Trixie Feb. 16. Fanny Hall's Burlesque co. 17; both to good business. A Pair of Kids 22; The Black Crook 23, 24.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Sam T. Jack's Old Age and Youth to good business Feb. 12. 8 Bells to fine business 13. Black Crook 18; fair business.——ITEM: The Palace Theatre, a vaudeville house, opened here last Friday and has been doing fine business.

ATCHISON.—THEATRE (E. S. Brigham, manager): Byrne Brothers in 8 Bells pleased a large audience Feb. 15; Niobe 16; fair house.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): May Smith Robbins in Little Trixie Feb. 13; fair business. A Pair of Kids 23.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Professor S. M. Burk's Circus gave a good performance Feb. 15. The Opera House was crowded to witness the Class Day exercise of the Emporia High School. At the close of the programme the class presented a drama called Tennyson's Princess.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Emich, manager): The Danger Signal Feb. 21; fair house.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Sandow comb. Feb. 17; remunerative business.

MT. STERLING.—GRAND OPERA HOUSE (J. P. Tabb, manager): Springer and Welty's Black Crook co. Feb. 14; large audience. Prof. John G. Wilson's Canine Paradox 16; large house. Mr. and Mrs. Robert Wayne 19-24.——ITEM: Prof. John G. Wilson is a native of this city, and this was his first appearance here. Prof. Wilson has no superior as a trainer for one of his age, being only twenty-three years old.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Al G. Field's Minstrels Feb. 13; S. R. O. Due: The Black Crook 22.

FRANKFORT.—NEW OPERA HOUSE (Bercaw and Parzer, managers): Remenyi Feb. 10; large and well pleased audience. Model Comedy co. 22-24. This was the first appearance of the co. in this town. Performances well attended.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Mr. and Mrs. Robert Wayne played a week's engagement ending Feb. 12; satisfactory performances. Due: Bill Nye and William Hawley Smith 23; Paul Kauvar 24; Nora Julian 26.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): The White Squadron Feb. 12; fair house. Black Crook 15; packed house. General Gordon, lecture, 17. Al. G. Field's Minstrels 23; Pay Train 28; Gus Williams 5; Modjeska 16.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Black Crook gave three performances Feb. 26, 27 to fairly good business. Wang 21.

LOUISIANA.

MONROE.—GARRETSON'S OPERA HOUSE (George Garretson, manager): Huntley-Farley Comedy co. Feb. 14-17; good business.——ITEM: Jennie Holman, who played here last week, was presented with a gold badge and pin representing a theatre ticket, the gift of the ushers. Miss Holman was also presented with a sword pin by the Ouachita Guards, of which she is a member.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tupesbury, manager): Seppo Feb. 15, 16; big business. The Ben Tuthill stock co. in repertoire 19-24; unusually good business. Due: Hoyt's A Texas Steer 26, 27; Ullie Akerstrom 1-3.——ITEM: Business Manager W. D. Turner, of Texas Steer co., was in town 19.—G. W. Bernard, advance for Ullie Akerstrom co., states that up to date they have had exceptionally fine business—the prevailing financial stringency not having effected them in the least. They certainly are an exceptional co., and deserve congratulations.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Baker Opera co. in Faust, Carmen, Patience, and Robert Macaire to good business Feb. 15-17. Mapola-Mason co. in Friend Fritz 19; small house; performance excellent. Amherst College Glee and Banjo Club 20; Patent Applied For 21; light business, but good performance.——GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): The North and the South, by a local co., headed by F. A. Haselwood, to a crowded house 20. Coming attractions: Court Square Theatre: 22, Andrew J. Seymour; 23, Patti; 24, Thomas W. Keene; 26, Robert B. Mantell; 27, Modjeska; 28-1, Kamp Komfort Klub Minstrels (local). Gilmore's Opera House: 22-24, London Sports (variety); 5, Adele Ander Ohe.——ITEMS: The advance sale of seats for Patti the 14th amounted to over $5,000.—At the performance of Hamlet by Keene the $2,500 painting of Ophelia that was selected as a testimonial to D. O. Gilmore, will be presented to him. Miss Van Allen, the Ophelia of Mr. Keene's co., will model her costume after the picture.—Mr. Gilmore has thoroughly renovated his Main Street theatre, and it will now be used as a popular price house. Electric light appliances have been put in and the house generally brightened by paint, making it one of the prettiest popular price houses in the country.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Nellie McHenry presented A Night at the Circus Feb. 15. Mapola-Mason in Friend Fritz 22; Modjeska in As You Like It 28.

WESTFIELD.—OPERA HOUSE (A. W. Furrow, manager): Ole Olson Feb. 14; good business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Frohman's co. presented The Girl I Left Behind Me Feb. 15 to a packed house. W. S. Cleveland's Minstrels drew a fair house 17. The Boston Symphony Orchestra, with Lillian Blauvelt as soloist, 19, drew a large audience at double prices. Sadie E. Hargraves, a local elocutionist, benefited 20 in a concert by local talent to large business. Reeves' American Band appeared for the benefit of the Knights of Pythias 21 to the delight of a large audience. Nellie McHenry 22; Grimes' Cellar Door 3; A Texas Steer 7.——ITEM: Harry J. Howard, a tenor singer of this city, who was last season with Cleveland's Minstrels, attached the co.'s receipts 17 for back salary. The matter was settled by the payment of about half the amount claimed.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): John L. Sullivan in The Man from Boston drew a large house Feb. 17. Pauline Markham and Belle Muncie appeared here, replacing Annie Alliston and Ida Lilian Abram. Felix Morris gave an excellent performance to a fair-sized and very appreciative audience 20.——ITEMS: Thomas W. Riley, late of the Pauline Hall Opera co., is at his home in this city.—Manager J. J. Buckley, of Modjeska's co., was in the city last week visiting his mother.

PITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): The Prodigal Father, with Maggie Cline, Feb. 14 pleased a good-sized audience. Due: Lewis Morrison in Faust 27.

LOWELL.—OPERA HOUSE (John P. Cosgrove, manager): Henry E. Dixey and co. in Adonis delighted good houses Feb. 15, 16. Ben Tuthill's stock co. in The Clemenceau Case pleased matinee and night 17. Modjeska and Otis Skinner gave an excellent performance of The Merchant of Venice to a good audience 19. Nellie McHenry in A Night at the Circus amused a fair house 20. The Hustler 22; Faust 24; The Girl I Left Behind Me 26; John L. Sullivan 27.——MUSIC HALL (Thomas and Watson, managers): The stock co. in Sentenced to Death to fair business week of 12-17.——BIJOU THEATRE (Ed. C. Bascom, manager): The London Sports Burlesque co. to fair houses 12-17.——ITEMS: William Way, of The Dazzler, was in town 15. The Dazzler Whist Club occupied a box at Adonis on invitation of Mrs. Cosgrove.—Shandon Bells was produced by amateurs 15, and Colleen Bawn 20.—Rumors of a new theatre are afloat.—Marie Rostelle and Frank Parker, leads of the Henry Burlesque co., were married 20 on the stage of the Bijou Theatre. A supper followed.

PITTSFIELD.—OPERA HOUSE. My Colleen Feb. 15; fair business. Duff Opera co. 20; Thomas W. Keene in Richard III 21; A Night's Frolic 22; Venus 2; Isle of Champagne 6.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Henry E. Dixey in Adonis Feb. 14 to a well-pleased audience. The Tuthill Stock co. produced The Factory Girl and The Clemenceau Case 15, 16. This co. carries a good orchestra. Willie Collier in Hoss and Hoss 17; satisfactory performance. Coming: John L. Sullivan 26; Friends 27; The Girl I Left Behind Me 28; A Texas Steer 1.——ITEM: Lawrence Lodge B. P. O. E., No. 63, will hold a kirmess at the City Hall March 26-April 3, on the opening night of which a grand ball will be given.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): John L. Sullivan in The Man from Boston to fair business Feb. 14. Mapola-Mason in Friend Fritz 22.——WASHINGTON HALL: The Murray Club Female Minstrels 21.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Lewis Morrison's Faust Feb. 19; large and enthusiastic audience. Due: O'Dowd's Neighbors 22; Nellie McHenry 24.

AMESBURY.—OPERA HOUSE (E. A. Mitchell and Co., managers): Henry E. Dixey appeared in Adonis Feb. 14 to a fashionable audience. John L. Sullivan in The Man from Boston to S. R. O. 20. Mark Murphy in O'Dowd's Neighbors 21 to a packed house.

WORCESTER.—THEATRE (Rock and Brooks, managers): Dan McCarthy's co. in The Pride of Mayo Feb. 15-17. O'Dowd's Neighbors 19; Felix Morris in The Rose, Vagabond and Moses 20; Modjeska in As You Like It 21; business fair.——LOTHROP OPERA HOUSE (G. E. Lothrop, manager): Katrine Rober in Kathleen Mavourneen 12-17; Max Freeman in Beacon Lights 19-21.——FROST STREET OPERA HOUSE (G. H. Batchelder, manager): Cyr Brothers 12-17; Harry Sefton's Burlesque co. 19-21. The times and Lent are telling on the receipts here.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Maude Hillman and co. pleased large audiences week ending Feb. 24. Thomas W. Keene 28; Kittie Rhoades 5-11; Grimes' Cellar Door 15; The Burglar 20.——ITEMS: The Williams' College Glee, Banjo and Mandolin Club will give a concert under the auspices of the local Odd Fellows' 26. The club is composed of twenty-seven men and are to make a long Western tour.—Manager Fonda, of the Bijou Theatre, is happy in the birth of a little daughter.—The Musical Festival, April 30 and May 1, is to have a chorus of 200 voices.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Herrmann the Great to S. R. O. Feb. 14. Coming: Charles Gardner 15; Mavourneen 5; Anes Herndon 9; Ida Van Cortland 19, 26; Niobe 27; Gus Williams 28.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Charles Dickson in Incog. Feb. 8; fair house. Bessie Bonehill in Playmates 14; Herrmann 15; Col. Robert G. Ingersoll 22; Tally Ho 24.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Ida Van Cortland co. week ending Feb. 17; good houses. The co. is especially strong in Michael Strogoff. Due: Effie Elsler 26.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Robert Downing's Tally Ho co. appeared Feb. 14. Charles Gardner 27; Effie Elsler 2.——GRAND OPERA HOUSE (Wolf Brothers, managers): The Leonzo Brothers began a two weeks' engagement 12; and have been doing fair business.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Just Landed was given by Fisher's comedians Feb. 14 to a fair house. Performance good. Due: Julia Marlowe 12.

GRAND RAPIDS.—GRAND OPERA HOUSE (O. Stair, manager): Mabel Eaton, a very pleasing actress with fair support, pleased good sized audiences week of Feb. 19-24. Next, Fabio Romani.

SAGINAW.—ACADEMY OF MUSIC (B. G. Clay, manager): Mabel Eaton in La Belle Russe appeared Feb. 14. Bessie Bonehill to a fair house 15. Herrmann 16; S. R. O.——ITEM: Manager Clay passed his seventy-seventh birthday last week. Mr. Clay belonged to the elder Booth's co. in New York, before most of the present generation of actors were born, participated in the Macready riots in Astor Place, and in fact is a regular walking encyclopaedia of the early days of the theatre in America. He is still hale and hearty.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Professor and Mrs. Herrmann in a good programme, had a big house Feb. 17. The Vokes-Stapleton Comedy co. opened 19 for a week, to fair business.——ITEM: R. G. James, who has been for years the obliging and popular treasurer at Baird's has been compelled on account of ill health, to abandon his business interests and his place at the box-office. He will be sadly missed by his many friends, both local and among the profession.

MINNESOTA.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Warner Dramatic co. appeared Feb. 12-17.

WINONA.—OPERA HOUSE (O. P. Burlingame, manager): Frohman's Lost Paradise Feb. 15; fair house. Bobby Gaylor 19; The Burglar 27.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza Co., managers): Grau's Comic Opera co. Feb. 12-16; good business. Clara Morris in Renee de Moray 17; crowded house.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Clara Morris in Renee de Moray Feb. 17; large audience. Franz Wilczek (violinist) 21.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Langford, manager): Clara Morris appeared Feb. 14 in Renee de Moray to a full house. Grau Opera co., matinee and night, to good houses 19. Huntley-Farley Comedy co. 19-21; Stuart Robson 27.

GREENVILLE.—OPERA HOUSE (S. W. Langford, manager): Clara Morris in Renee de Moray Feb. 16; S. R. O. at $1.50. Charming little Mamie Ryan as Cecile made a great hit. Franz Wilczek 19. The only other booking for the season is Bracy's After Dark in March.

MISSOURI.

CLINTON.—OPERA HOUSE (Walter Brannum, manager): Ray L. Royce's Bell-Ringers to fair business Feb. 13. Little Speculator 23; Will o' the Wisp 26.

AURORA.—OPERA HOUSE (W. T. Branham, manager): A Pair of Kids Feb. 20; A Breezy Time 26.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): The Black Crook was presented Feb. 14.——BURNETT OPERA HOUSE (J. J. Shaw, manager): Fitz and Webster in A Breezy Time 14; fair house.

MARSHALL.—MARSHALL OPERA HOUSE (Miller and Ming, managers): James Hedley lectured under the auspices of the Y. M. C. A. Feb. 12; crowded house. Subject: "Heroes and Heroines." Side Tracked 21; Our Country Cousins 10.

ST. JOSEPH.—THE TOOTLE THEATRE (E. E. Enright, manager): Chauncey Olcott pleased fair audiences Feb. 16, 17, presenting Mavourneen. In Old Kentucky 21, 24.——NEW CRAWFORD THEATRE (Nick Waggoner, manager): 8 Bells to fair business 12. Sam T. Jack's Lilly Clay Burlesque co. 14; top-heavy house. Hanlon's Fantasma 14, 15; large houses. Everything new and up to date. Niobe 16, 17; very good performances to light business. Black Crook 19, 20.——MESTON: The Tootle Theatre, since it was remodeled and reopened, has undergone some kaleidoscopic changes of management, and another will occur March 1, when Mr. Warren G. Cowles will assume management, vice Mr. Enright, who will engage in other business. Mr. Cowles is an old-time professional of large acquaintance and an all-round energetic hustler of thorough business instincts. He is the city passenger and ticket agent of the Rock Island route here. Advance sales of seats for Tootle's will after he assumes management, be in the Rock Island office.

CARTHAGE.—GRAND OPERA HOUSE (H. C. Agnew, manager): Mozart Symphony Club Feb. 13; large and well-pleased audience. Side Tracked 14; poor business. Sadie Raymond co. 15-17; fair business.

JOPLIN.—CLUB THEATRE (H. R. Haven, manager): A Pair of Kids to good business Feb. 18. Nashville Students 19; poor business. A Breezy Time 25.——HAVEN OPERA HOUSE (H. R. Haven, manager): Empire Theatre co., with Rose Watson as leading lady, closed a week's engagement 17.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Guy's Minstrels 9; fair house; excellent performance. Wilfred Clarke 9; good business; well-pleased audience. George Dixon 19.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Ole Olson Feb. 13-15; big business. Fanny Rice 22-24.

NEW YORK.

HARLEM.—E. S. Willard began his second week's engagement at the Harlem Opera House Feb. 19, where an unusually large audience had assembled to witness his impersonation of Cyrus Blenkarn in The Middleman. Mr. Willard's performance was, as always, earnest and convincing, and the audience followed closely, proving their interest by frequent bursts of applause. Marie Burroughs shared the honors of the evening with Mr. Willard, and the members of the co. were capable and well cast. Nat C. Goodwin 26-31.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): Richard III. (local talent) Feb. 15. Agnes Herndon in A Woman's Revenge and A Girl with a Temper 16, 17 to good business. Local concert 19. Gwynette Comedy co. in A Night's Frolic 20; mediocre performance and small house. Athletic tournament 21; crowded house.——HARMANUS BLEECKER HALL (C. H. Smith, lessee): E. H. Sothern in Sheridan 23 to a fine audience. Pulse of New York to full houses 19-21.——GAIETY THEATRE (Thomas Barry, manager): The London Belles to large audiences week of 19.——ITEMS: Nat C. Goodwin's In Mizzoura is to be given 6 for the benefit of the Elks.—Mrs. Dellenbaugh, of Felix Morris' co., was entertained by friends while the co. was playing here.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Charles Dickson and a good co. appeared Feb. 19-21 to light business in Admitted to the Bar and The Bridegroom. In these plays Mr. Dickson has but little opportunity to develop his capabilities. George Thatcher 26-28; Modjeska 3.——COOKE OPERA HOUSE (H. R. Jacobs, manager): The Dazzler, a conglomeration, was presented to good business 19-21. On 22-24 A Nutmeg Match attracted fine houses and gave satisfaction.——ACADEMY (L. E. Cook, manager): The Rentz-Santley co. 19-24 to large audiences. Performance good, but would be improved if some of the present features were eliminated. Marie Sanger 26-3.——WONDERLAND MUSEE: Business good 19-24; excellent vaudeville programme. Continuation of variety 26-3.——ITEM: W. I. Coggswell, the old-time actor, once leading man at the old Metropolitan Theatre, this city, was in town last week as a delegate to the G. A. R. Mr. Coggswell was welcomed by many of our older amusement-goers.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Local and Elmira amateurs gave a very enjoyable charity concert Feb. 16. Receipts, $300. Mr. and Mrs. Henry E. Dixey 22; A Dark Secret 23.

OLEAN.—OPERA HOUSE (Warner and Reis, managers): The Dazzler played a return engagement Feb. 15 to a large house. A Dark Secret 19; fair business. Robin Hood 27.

GENEVA.—DUVE'S OPERA HOUSE (F. K. Hardtman, manager): Rubb and Bennett's Comedy co. Feb. 5-10; good business. Rudolph's Minstrels 20.——COLLIN'S MUSIC HALL (L. D. Collins, manager): Boston Ideal Banjo, Mandolin and Guitar Club 26.

COHOES.—CITY THEATRE (E. C. Game, manager): Tony Farrell's My Colleen co. Feb. 12; fair house. Due: Charles T. Ellis 22; Maud Hillman's co. week of 25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Thomas E. Shea to good business week of Feb. 12-17 to well-pleased audiences.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): J. C. Duff Opera co. sang Marriage by Lanterns and Philemon and Baucis Feb. 16 to a small but highly-pleased audience. Charles T. Ellis in Count Casper 20; business fair. Due: Minnie Lester's co. 26-3; Africa 5.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Pete Baker in Chris and Lena Feb. 21; fair business. The Tornado 22.

LOCKPORT.—HODGE OPERA HOUSE (H. G. Hunt, manager): Annie Ward-Tiffany as Lady Blarney Feb. 14 to light business; unfavorable weather. Barnabee, Karl and MacDonald's Robin Hood Opera co. 15; large advance sale.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Kitty Rhoad's co. closed a week's engagement in repertoire Feb. 17.

UTICA.—OPERA HOUSE (H. E. Day, manager): Charles T. Ellis presented Count Casper Feb. 16; Marie Wainwright in Man and Wife 19; each to large audiences.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Held in Slavery was presented Feb. 16. James Young pleased a small audience in Hamlet 19; Dockstader's Minstrels 21; large and well-pleased house.

HUDSON.—OPERA HOUSE (F. H. Keils, manager): Maude Hillman Feb. 12-17; fair business. Tony Farrell and co. presented My Colleen 19; good business. Dr. Bill 25; Hands Across the Sea 2.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Belle Archer in An Arabian Night Feb. 14, preceded by a one-act curtain-raiser. The Major's Appointment, to fair usiness. George Thatcher's Africa 20 delighted a fair-sized audience. Coming: Robin Hood 28; Punch Robertson in repertoire 5 10.——ITEM: John C. Rice and Sadie Cohn recently joined the Africa co.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): E. H. Sothern in Sheridan Feb. 15 gave a delightful performance to a large and fashionable audience. Tony Farrell in My Colleen 20 satisfied a small audience. Sol Smith Russell 22.——ITEM: Manager E. B. Sweet was married 21 to Mrs. James Collingwood. Congratulations.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): Minnie Lester in repertoire closed to successful business Feb. 17. Charles T. Ellis, Gloversville's favorite German comedian, paid his annual visit in Count Casper 19 to a large and well-pleased audience. Evans and Hoey in A Parlor Match 15; Robin Hood 6.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Duff's Opera co., composed of eight people, sang Marriage by Lanterns and Philemon and Baucis Feb. 12 to a good-sized audience. Although the co. was first-class, the audience was somewhat disappointed because there was no chorus, but neither opera required it. Charles T. Ellis made his annual visit 21 in Count Casper to a large house. He is a great favorite here. Sol Smith Russell in A Poor Relation 23; Friends 24; Kirmess (local talent) 26 28.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Francis Wilson gave Erminie Feb. 12-17 and was greeted by large and enthusiastic audiences. Charles Dickson 22-24; Evans and Hoey 27, 28; Modjeska 2.——WIETING OPERA HOUSE (Wagner and Reis, managers): The Dazzler drew family 16, 17, as did Friends 19, 20. Marie Wainwright 21, 22; good business. Cornell Glee Club 24; Thomas Q. Seabrooke 27, 28.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Pete Baker drew well 12-17. A Nutmeg Match to good business 19-21.——ALHAMBRA MUSEE THEATRE (H. C. Rehn, manager): Parisian Novelty co. is drawing fairly.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Charles T. Ellis in Count Casper to big business Feb. 24.——ITEMS: James Shults, late leader of Cleveland's Minstrels orchestra, is spending the Winter with his mother in this city. He is making quite a hit in musical circles by his clever arrangement of popular songs into overtures, waltzes, etc. His latest arrangement of "Melodies Heard on the Street" was played by the Opera House orchestra for the first time at the Ellis engagement and received hearty applause. He is under contract with Primrose and West for next season.—Manager C. H. Ball has under consideration an offer of the management of a New York city theatre.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Arthur C. Sidman in Joshua Simpkins Feb. 15; fair house; performance excellent. Lotus Glee Club 22; Hi Henry's Minstrels 27; Robin Hood 3.

ELMIRA.—OPERA HOUSE (Warner and Reis, managers): Duff Opera co. Feb. 15; undeservedly small audience. Thomas E. Shea in repertoire week of 19-24 to good-sized houses. Thomas Q. Seabrooke in The Isle of Champagne 26.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Held in Slavery Feb. 17; poor business. James Young, supported by Rida Johnson and an exceedingly clever co., in Hamlet and Lady of Lyons to well-pleased audiences 20, 21. Tony Farrell 24; Hands Across the Sea 26.

ELLICOTTVILLE.—OPERA HOUSE (Herman Bryant, manager): Howorth's Grand Hibernica and Irish Comedy co. Feb. 21; packed house.

CAMDEN.—OPERA HOUSE (W. C. Stone, manager): Hi Henry's Minstrels Feb. 23; Imperial Quartette 26; Joshua Simpkins 28.

LYONS.—MEMORIAL HALL (Fred. Chamberlin, manager): Harris Phonograph Concert Feb. 20, 21; good business.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Annie Ward-Tiffany Feb. 15; light business; audience well pleased. Bill Nye 17; packed house. Mr. Nye was ill and unable to appear. Mr. Smith went through with the programme acceptably. Field and Hanson 19; packed house. The best vaudeville performance ever given here. Charles Dickson in Incog. 3.

SARATOGA SPRINGS.—TOWN HALL (I. M. Putnam and Co., managers): Gwynette's Comedy co. in A Night's Frolic, with Nita Sykes in the leading role, to a fair-sized and appreciative audience Feb. 17.——PUTNAM MUSIC HALL (J. K. Smith and Co., managers): Marie Wainwright in The Social Swim 15; very fashionable audience.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Ezra C. Usher, manager): Nibbe Burlesque co. to light business Feb. 9. Aaron H. Woodhull 8.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Frank Linden in Ingomar Feb. 22-24; fair houses. Due: Danger Signal 26; Nibbe Burlesque co. 27; Pinafore by local talent for organized charity 28, 24.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): Fantasma Feb. 12, 13, and Eight Bells 16, 17, had very good houses, but when such a meritorious attraction as Maida Craigen and Frederick Paulding's co. opened their engagement 19, I regret to say it was one of the lightest houses of the season. The work done by Frederick Paulding and Miss Craigen in A Duel of Hearts is very fine, and the audience, though it was small, insisted upon the actors reappearing after each curtain. I was struck by the similarity in theme between Mr. Paulding's play A Duel of Hearts and Wilkie Collins' "The Moonstone." In Old Kentucky will be seen here for the first time 21, 22.——THE FUNKE OPERA HOUSE (C. T. Brockway, local manager): The J. T. Rutledge Dramatic co. closed a week's engagement of repertoire plays 17, having averaged rather light business. Mr. Harry Richards, the leading support of Mr. Rutledge, is one of the old-time managers familiar to theatregoers of this city. Mr. Richards visited this city in charge of many of the best attractions in the days of the old Hallo Opera House way back in the '70's.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Modjeska in Mary Stuart 26; 2,0 large audience.——GORMAN'S THEATRE (Charles J. Gorman, manager): The John T. Griffin Specialty co. 19-21; good business. May Shaw's Burlesque 22-24.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Each page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 9 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

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Entered at the New York Post-Office as Second Class Matter.

NEW YORK, - - - MARCH 3, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—J. K. Emmet, 8 P. M.
BIJOU—A Country Sport, 8:15 P. M.
BROADWAY—Robin Hood, 8 P. M.
CASINO—About Town.
DALY'S—Shore Acres, 8 P. M.
EMPIRE—Sowing the Wind, 8:15 P. M.
FOURTEENTH—Land of the Midnight Sun, 8 P. M.
GARDEN—1492, 8:15 P. M.
GRAND OPERA HOUSE—Blue Jeans, 8 P. M.
H. R. JACOBS'—The Hustlers, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
LYCEUM—The Amazons, 8:15 P. M.
MIELOTZ—Nobody's Claim.
PEOPLE'S—Blue Grass, 8 P. M.
PALMER'S—John Drew, 8:15 P. M.
STANDARD—Charley's Aunt (2nd Edition), 8:15 P. M.
STAR—Brother John, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

ADELPHI—The Girl I Left Behind Me, 8 P. M.
COLUMBIA—Francis Wilson, 8 P. M.
EMPIRE—The Tornado, 8:15 P. M.
GRAND OPERA HOUSE—The Dazzler, 8 P. M.
NEW PARK—Sol Smith Russell, 8 P. M.
NEW BIJOU—Killarney.

ACCORDING to the Chicago *Herald*, the Metropolitan Opera company will appear in that city at the Auditorium at prices much lower than those that have been charged in New York during the season. Here seats have been $5, and in Chicago $3 will be charged. As the management occupies the Metropolitan Opera House under terms quite as advantageous as can be thought possible of the Auditorium, it ought to be interesting to New York patrons of the opera to know why Chicago is to be favored with lower prices than those that prevail here?

THE jocular references of our esteemed Chicago correspondent to the bubbling euphony of some of the names of recently christened soubrettes have caused responsive smiles. But why confine research for amusing titles to the stage? Current politics offers a nomenclature quite as striking if less euphonious. The wonder induced by the Christian-ising prefix of HOKE to the commonplace SMITH was lost in humorous astonishment at DIXIE BOOTS, and now comes a new climax in JADAM BEDE. There is evidently no wonder in names without a parallel.

A CHICAGO newspaper, in an article on a well-known comic opera star and those who aid and abet him in furnishing libretti and scores and in management, the other day described manager, composer, and librettist as they sat in a box-office in that city and told why they placed lucre above art. "We are playing for money, not for fame," said the manager. "And I am writing for royalties," said the librettist. "And I composing notes for notes," added the composer. And as tangible testimony that their several objects were being attained, it is only necessary to reproduce a descriptive phrase from the article of the interviewer, who described the composer as punctuating his material remark by "twitching up his $80 trousers."

THE THEATRE CAT.

EVERY well-organized theatre—like every well-conducted newspaper—should have a cat. And there are probably few theatres in New York that do not keep one of those useful animals for the purposes for which the cat seems to have been created. But there are theatres that keep a cat so carelessly that the feline, when supposed to be watching for rats or mice in some dark corner, now and then walks disconcertingly in upon some critical scene in a play and queers the performance.

The unexpected—especially if it be in the theatre—seems always to please an audience, if it has no element of danger. If it have an element of absurd contrast, the surer it will be to please. And the love of the ludicrous is so strong that the average theatre auditor will relax from intense sympathy with a sublime personation even of SHAKESPEARE to exercise the risibles over the accidental advent of a cat upon the scene.

This is suggested by the interruption of a performance of Hamlet in the Schiller Theatre, Chicago, the other day, by a yellow cat that became meteorically active from stage fright the moment it confronted the footlights. The animal alarmed as well as disconcerted the actors on the stage, not excepting the star himself, and it was some minutes after it had disappeared "like a yellow streak" from the scene that anything like seriousness was restored. As it was, Hamlet from that moment ceased to be tragedy for that night.

We in New York see the cat occasionally, and whether it be yellow or black, brindle or gray, the result is always the same. Not even the most intense and exciting moment of an IRVING production can successfully withstand the intrusion of a cat.

THE translation of ARTHUR NIKISCH from the conductorship of the Boston Symphony Orchestra, with all the artistic restraint and quietude that such a position in such a city implies, to the directorship of the Royal Opera House in Buda Pesth, where artistic excitements seem to prevail, offers sharp contrasts of experience. News of jealousy among singers in this Royal Opera House that almost led to a duel is followed by news of a row right under NIKISCH's bâton. During a performance of VERDI's Otello, in which MODAV was the Iago and PEROTTI the Otello, in the scene where Iago puts his foot on the head of the prostrate Moor, MODAV did this with so much force that PEROTTI jumped up with a shriek of mingled pain and rage, and after the curtain went down the injured tenor's conduct was such as to suggest the appointment of a commission to inquire into his sanity. A duel was arranged between the two singers, but subsequent wine quenched their antagonistic flames. Art seems to be more enthusiastic in Buda Pesth than in Boston.

THE manager of one of the continuous-performance houses in this city intends, it is said, to establish a nursery in connection with his theatre. Women with children in arms can then leave their babies in the care of competent nurses while they themselves enjoy the show. And if some of the babies thus cared for should in the course of time develop into actors and actresses, they would be perfectly justified in saying that they began in the theatre in infancy.

FOOTLIGHT FUN.

THE REST IS SILENCE.

"Burton has a great scheme."

"What is it?"

"A stock company to build a palatial playhouse, dwarfing the Metropolitan. The four hundred are paying fabulous sums for the boxes."

"Is it to be the home of German or Italian opera?"

"Neither. It is to be dedicated to pantomime."—*Judge.*

QUICKLY DECIDED.

MRS. SPRIGGS—Isn't it awfully hard to decide whether to go to the theatre or opera?

MRS. BIGGS—Oh, dear no. I—

MRS. S.—How do you manage, draw straws?

MRS. B.—No; if Charley gets tickets for one I am certain then that I want to go to the other.—*Chicago Inter-Ocean.*

ADAMANT.

"Miss Higginspike seems to be singularly unimpressionable."

"Unimpressionable? She's adamant. That woman could sit with a barrel of sliced onions under her nose and hear Clara Morris play for a whole evening and not shed a tear.—*London, Ont., Advertiser.*

"This is the most dangerous counterfeit I ever came across," remarked the actress, as she felt the lath and canvas bridge giving way under her feet.—*Daily News.*

PERSONAL.

PALMER.—Courtlandt Palmer, whose portrait is published above, is a son of Courtlandt Palmer, founder of the Nineteenth Century Club. He has just passed his twenty-first birthday and is a native of New York. He is to make his professional debut as a pianist on Thursday night, under the direction of Elisabeth Marbury. Mr. Palmer declines to be called a prodigy, but it is said he plays with remarkable facility, sympathy and brilliancy. He has studied abroad with the best masters, including Paderewski.

BRAGGINS.—In consequence of the indisposition of Fanny Johnson, Nellie Braggins appeared as Venus in Prince Kam at the Casino last week and sang and acted charmingly.

ROBERTS.—R. A. Roberts will join E. E. Rice's forces next season.

COGHLAN.—Rose Coghlan's tour will end in May. She and her husband, John T. Sullivan, will then go abroad for a Summer vacation.

REED.—"Andy" Reed left on Saturday for Pittsburg in advance of Charles Coghlan.

ALLEN.—Edward H. Allen, who is to be manager of Albaugh's Opera House in Washington, D. C., next season, is spending a few days in this city, with headquarters at the American Theatrical Exchange.

FRIGANZA.—Trixie Friganza, the comic opera soubrette, has ended her visit to relatives in Cincinnati, and has returned to New York.

LAWRENCE.—Daniel Frohman has engaged Arthur Lawrence at an excellent salary, from August next to the following June, with the option of a second season. Mr. Frohman made the engagement after seeing Mr. Lawrence's fine performances in Ghosts, and A Woman's Revenge.

FILKINS.—Grace Filkins has been engaged by the Rosenfeld Brothers to appear at the Fifth Avenue Theatre in Love's Extract.

STERNROYD.—As he is under special engagement to support E. S. Willard in Hamlet, Vincent Sternroyd has had to decline an offer to appear with Charles Coghlan in Disengaged.

HASTINGS.—Cuyler Hastings has been engaged to play a prominent part in support of Charles Coghlan.

STANTON.—Edmund C. Stanton is lying very ill with pneumonia. His health has not been good for a year past, and it is said he relinquished the management of the Grand Opera House on this account.

CALDER.—William Calder will sail in the *Teutonic* for England on Wednesday of next week in order to see Sutton Vane's melodrama, The Scales of Justice, to be produced at the Adelphi on Saturday.

BARRETT.—The *Illustrated American* will issue, on March 12, a volume relating to the stage which promises to be one of the handsomest books of its kind ever published. It is entitled "Our Gallery of Players," and will consist of portraits and sketches of twenty-two actors and actresses. There will be a full-page portrait of each subject and, in addition, the text will be illustrated by small portraits in character. The volume is being produced under the editorship of Austin Brereton.

VAUGHN.—Theresa Vaughn recently received a marked compliment from Madame Melba, which she values very highly. The Australian diva witnessed the performance of 1492 at the Garden Theatre on Saturday evening and was especially enthusiastic in her appreciation of the popular "Wait." At the conclusion of Miss Vaughn's singing of "Annie Rooney," Madame Melba stood up in her box, applauded most vigorously, and then having kissed a lovely bouquet of pink orchids, threw the flowers to Miss Vaughn. By the way, last week was a pretty busy one for Miss Vaughn. In addition to appearing nine times at the Garden Theatre, she sang on four nights at the Vaudeville Club, and on Sunday, gave her German songs at the Harmonic Social Club in Forty-second Street.

DUPREE.—Minnie Dupree's stage record is remarkable in at least one respect. She has been before the public seven years, and during the whole of that time she has never missed a performance.

KELCEY.—By a system of diet and exercise Herbert Kelcey has pulled his weight down thirty-two pounds during the past few months.

LETTERS TO THE EDITOR.

IT WAS THE MANAGER WHO STRUCK.

KINGSTON, Ont., Feb. 20, 1894.

To the Editor of the Dramatic Mirror:

SIR.—A report having been published that the members of the California Opera company struck in Toronto for back salaries and that after a long delay the performance proceeded, I wish to state that the said report is most emphatically not true, the real facts of the case being as follows:

After the first act of the performance on Saturday, Feb. 3, the management of the Academy of Music in Toronto, where the company was appearing, refusing to settle with the management of the company, refused to allow the curtain to go up until these differences were adjusted. When things were at length satisfactorily arranged, I ordered the performance to go on—which was done.

At no time during the present season has any member or members of the company struck or otherwise made any trouble.

Yours, JOHN SAUNDERS,
Manager California Opera Company.

DISCLAIMS MR. FULFORD'S AID.

DETROIT, Mich., Feb. 18, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In a published interview with Robert Fulford, dated Feb. 11, he is quoted with having made the following statement: "It was never intended that Mrs. Pixley should be unprovided for. *I have taken care of the whole family for over twenty years.* Of course, I shall continue to look out for my mother-in-law, but I doubt if I would contribute anything more for the half-brothers of my wife to sport on Broadway. They are old enough and big enough to earn a living for themselves."

In reply to this, I wish to say emphatically that Mr. Fulford has never aided me financially, or in any other way. I have earned my own living since I was eight years of age, and the records of the theatrical business in this country and Australia will show that for the past fourteen years I have been continually at work.

Furthermore, I have always contributed to my mother's support. The law will determine the truth of Mr. Fulford's statements in regard to my sister's will, but in what I have quoted above, he has done me a great injustice. Yours sincerely,

GUS PIXLEY.

MR. WILDER ANSWERED AGAIN.

NEW YORK, Feb. 22, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In reply to Mr. Wilder's letter, published in your last issue, I should like to be allowed to make a few remarks relative to the treatment of entertainers in society.

Having often participated in such affairs as an "entertainee," it has struck me that the "talent," whether funny man, singer or prestidigitateur, has appeared to feel that he was not being treated with due deference, inasmuch as a very evident difference was shown between the hostess' behavior to him and to one of the guests.

But why should not this be so?

Are the young ladies at our dancing parties supposed to lean over the piano and converse with the musician playing the waltz?

In my opinion the occupation of the pianist in such a place is quite similar to that of the entertainer.

They are both employing their talents primarily for a remuneration, and secondarily for the amusement of the multitude.

You never hear the musician complain that the guests do not consider him. Why, then, should the entertainer?

In my opinion, business is business, and all that should concern either entertainer or musician is the pay for his services.

Hoping this may not in any way wound Mr. Wilder's pride, I am, yours, A. B. C.

IT WAS A NEW YORK MANAGER.

PITTSFIELD, Mass., Feb. 19, 1894.

To the Editor of the Dramatic Mirror:

SIR.—It was the best known of New York managers, instead of a Boston manager, who said that which is quoted in your "In the Wings" column this week regarding a curtain-flyer of mine.

I do not think that your query in regard to one-act plays can be answered in the affirmative. A play needn't, necessarily, be stupid in order to be accepted. But an unrecognized author must be very humble and unreasonably modest in suggesting a small payment for his play, if he wishes it produced. Kissing goes by favor, too, with managers, as with editors. Managers and editors will swear that it doesn't, but managers and editors can, when virtuously indignant, lie.

This is not the country for one-act jewels. Managers and editors here want quantity, and they will not have it that the public wants quality. The public good naturedly shrugs its shoulders, elevates its eyebrows, its fifth-class dramatists, its fakir journalists, authors, treacle verse-makers, and librettists. Cheek is worth more than Talent; Gall insolently passes the portals that Genius cannot cross; and Mediocrity gets the corner window in the Delsey dining room, at noon, and sneers at Worth, in rags (in spite of his great reputation for finery) as he shuffles along.

I am honestly glad to read of THE MIRROR's prosperity, in its fine pages of advertising, and between the lines.

When all is said and done, each man and paper deserves to be just where they are.

Silently yours, JOHN ERNEST MCCANN.

THE KANSAS CITY BOYCOTT.

MISSOURI BROTHERHOOD OF THEATRICAL EMPLOYES NO. 5002, A. F. OF L.
KANSAS CITY, February 20, 1894.

To the Editor of the Dramatic Mirror:

SIR:—I write you in behalf of the Missouri Brotherhood of Theatrical Employes of Kansas City, Mo., in regard to a notice which appeared in your excellent paper last week.

Mr. Judah states in this notice that our boycott is not affecting his business in the least. Nevertheless, he (Mr. Judah) had some dodgers printed, saying: "The Grand Opera House is the only theatre in Kansas City employing union stage hands," which I desire to state is not true.

We are aided by the labor organizations of Kansas City, who have all unanimously endorsed our boycott. Electrical Union has also a grievance, and they, too, have placed a boycott on the Grand.

Mr. Judah speaks of a "personal grievance." Now, that is absurd. There is not a member of this organization that has a personal grievance against Mr. Judah, or Mr. Hudson either, and I will state further that should Messrs. Hudson and Judah come to terms, all our men are ready and willing to work for them and their interests, and faithfully, too.

I see no reason why Mr. Judah should have said what he did, especially when our boycott has "no effect on his house."

Referring again to the dodgers Mr. Judah had printed and distributed to private residences here, I would say that H. D. Clark's new Ninth Street Theatre employs union men; also the Auditorium, managed by W. S. McAllister. This Grand is the only house in town that stands between us and a thoroughly union theatrical basis.

I am not much of a hand to write a business letter, such as the case demands, but I trust you will overlook this fact and look upon this matter as we do. Yours very truly,

S. W. BRISBOIS,
Cor. Sec. M. B. of T. E.

CHARLES FROHMAN'S LAYOUT.

The head of Charles Frohman protruded from a mountain of photographs, telegrams, letters, balance sheets, and manuscripts of plays and beamed upon a MIRROR reporter.

"I am in the pleasant occupation," said he, "of managing three big successes in New York—Sowing the Wind at the Empire, Charley's Aunt at the Standard, and John Drew in The Butterflies at Palmer's. The receipts of Mr. Drew's third week at Palmer's were $8,500.

"These successes are running along like clockwork; and as I must keep myself and my associates busy, I am to run The Girl I Left Behind Me at the Academy of Music beginning March 5.

"I shall be well supplied with plays. Howard, Sardou, Gillette, Belasco, Thomas, Bisson, Wilde, Dazey, and Fyles are evolving pieces for me.

"I shall have plenty of work for the actors. In looking over my layout for next season, I find I shall organize fourteen companies, and from July to November shall make six productions. I have engaged already 200 actors for 1894-95.

"From Nov. 16 my business has been phenomenally large. I have broken records. I have made first productions of plays in New York, Washington, Boston, Philadelphia and Chicago.

"The Empire stock company will remain at the Empire until about May 1 when it will go to San Francisco to play its repertory; before leaving it will act Gudgeons. Charley's Aunt company, now at the Standard, will go to the Columbia in Chicago at nearly the same date, and the Boston company presenting the piece will play all Summer in Boston and the East.

"From May until the middle of August the Empire will remain closed. At that time some one one of my companies will appear there. I shall not let the theatre to any other manager."

"How about Charles Wyndham?"

"Oh, of course if he comes to America this Spring under my direction, he will begin his tour at the Empire; but it is not likely he will come here until a year from next Spring, although he will not decide the matter until Easter."

MISS RITCHIE'S SUCCESS.

In spite of the adverse opinions of professional carpers on the Rialto, the youngest of our light opera prima donnas, Adele Ritchie, has achieved a success which is the more remarkable for having been snatched boldly during what is conceded to be a disastrous season. When Marie Tempest retired from the principal role in The Algerian all the knowing ones who take such a kindly interest in the affairs of everybody of prominence, met in knots on the Rialto and discussed the change and prophesied the early closing of the Algerian Opera company and the total eclipse of the new vocal planet.

Now everything is changed. Reports of success come from all the cities visited by the young prima donna, who was audacious enough to forsake minor roles and step into the responsibilities of prima donnahood. Memphis, Nashville, and the other principal cities of the Mississippi Valley welcomed Miss Ritchie warmly, and the moderate-sized audience that assembled to hear her first efforts in Chicago went away thoroughly delighted, and their praise ensured the organization one of the banner weeks of the season. Miss Ritchie's beauty of face and figure, her true soprano voice of great range and purity, her faultless dressing, were the principal theme of the week in Chicago from a theatrical and musical point of view. To be sure, much praise was given to the supporting company, which included many well known members of the light opera profession, but by far the major portion of the success of the engagement was conceded by every one to be justly due the young and ambitous star.

The Algerian company is under Fred. C. Whitney's personal management, he also having the management of Marie Tempest in The Fencing Master, and it must be said that he appreciates the necessity of surrounding his star with a competent cast and of presenting the opera.

Miss Ritchie's success is, of course, a great gratification to her friends. She will undoubtedly head one of the largest and most important light opera organizations in this country next season.

PAPINTA'S SUCCESS.

The most interesting feature of A Trip to Chinatown at the Madison Square is the "myriad dance" of Papinta, which has been rapturously received every night since the piece returned to its old quarters. Papinta is the very essence of grace and her dance, even without its novel mirror multiplications, would be delightful. The uses of this novel device of mirrors, however, increases its beauty a thousandfold. To the audience it appears that not one but many Papintas are twining through the filmy mazes of the serpentine. So great has been Papinta's hit that the managers of the house have concontracted with her to remain until the close of the season.

DOWNING'S NEW PLAY.

"Easter week," said Robert Downing to a MIRROR reporter, "I shall start on a short Spring tour—six or eight weeks. I am now booming it. For the first time, I shall go to the Pacific Slope. I have been as far as Denver, but never as far as Salt Lake City, Portland, Los Angeles and San Francisco.

"I am writing to England for a new play. I meditate presenting it next year. It is a romantic drama and it is for Mrs. Downing.

"Next season I shall not appear in repertoire; I shall alternate The Gladiator and this new piece. For both plays I shall have new costumes and scenery. I have not yet signed contracts, but my supporting company will have in it many newcomers."

PITTSBURG'S NEW GRAND.

Contracts have all been let for the remodeling of the New Grand Opera House at Pittsburg. Harry Davis, the lessee, who takes possession July 1 next, is the youngest of Pittsburg managers. He says that it is his desire to make the Grand Opera House the crowning triumph of his career in the way of elegance, beauty and comfort. J. H. McElfatrick and Sons, who have completed the plans, state that the house will resemble in its interior Abbey's Theatre. The seating capacity is to be enlarged so as to admit of about 150 more seats on the first floor, an addition of 125 seats in the balcony, and a great increase in the capacity of the gallery. The present stage is to be removed, and instead a new one built with all modern appurtenances. The scenery is to be painted by an artist of national reputation, and designs and sketches for the decorative work are now in the hands of some of the leading artists.

Mr. Davis says that a rumor to the effect that the theatre will be interfered with by the widening of a street adjacent to the house is without foundation. The street referred to will not be widened, because the Courts of the State have declared that such an act would be unconstitutional.

The theatre in the front of the building will be torn down and an imposing business structure erected in its place. This will permit of a most spacious lobby.

As to the attractions, thus already he announces, although it is quite early, some of the best in the country; in fact, Mr. Davis says that he finds managers of combinations and stars quite as familiar as himself with the natural advantages possessed by the house, and they are satisfied that it cannot be anything but successful in the hands of proper management. Harry Shwab, who will direct it, has been identified with successful amusement enterprises of Pittsburg for the past eleven years.

AN HOTEL-KEEPER'S INSULTS.

Manager W. N. Hammett of the Our Dorothy company calls attention to the insulting manner in which members of the profession are sometimes treated in the smaller towns by hotel-keepers.

"We played here," writes Mr. Hammett, from Fort Smith, Ark., "the week of the 12th, and we put up at the Hotel Main, the best in the town. As our business was not good the proprietor presented his bill for half a week's board on Wednesday morning and demanded settlement. This was promptly acceded to, although at the time there was enough of the company's property in the house to liquidate the entire amount a dozen times over.

"On Friday night, after the performance, one of the company who was to leave, having been called home by sudden illness in his family, requested the porter to take a trunk down stairs. The proprietor refused to allow this until the whole bill was paid. Of course, the company could have changed to another hotel, but as that would have been inconvenient it was deemed best to remain.

"The Hotel Main claims to cater to the theatrical business, which amounts to a considerable sum in the course of the season. Nevertheless, the proprietor evidently looks upon members of our profession as dead beats and as in our case inflicts such insults and petty indignities upon them as to make their stay anything but agreeable. I hope THE MIRROR will give this matter publicity."

Hotels that assume the attitude illustrated by the proprietor of the Hotel Main in this instance should be sedulously avoided by managers and actors who respect themselves and their calling.

CORDRAY'S PIRACIES.

John F. Cordray is getting desperate. It is said that he is pecuniarily embarrassed, and that may be the reason for his return to evil ways this season and for his wholesale pirating of well-known plays in his theatres in the Northwest.

It was but a short time ago that Cordray produced a stolen version of Alone in London at his Portland house under the title of The Streets of London.

The week before last he committed another bold depredation. Under the title of The Secret Marriage he produced Elmer E. Vance's successful play, The Limited Mail. The melodrama was put on without a word of alteration, except so far as the change in title went.

The opening night was signalized by a benefit for the Portland Lodge of the Order of Red Men, and the theatre was crowded at that performance. Mr. Vance has been notified of Cordray's theft. What action he will take is not yet known.

Last week Cordray presented a play called Married But Not Mated. It may have been another piece of private property in masquerade.

It is a singular fact that the nature of Cordary's productions is fully known to the Portland newspapers, and yet they steadily decline to post Cordray as a play-thief or to put the local public in possession of the true character of his representations. Their course exposes them to the suspicion that they are gagged by Cordray's advertisements.

MISS BEAUDET MAY STAR.

Louise Beaudet will probably appear this Spring at the head of her own company. She will sing the prima donna role in an adaptation of the musical comedy L'Entre Acte, by Boucheron, author of Miss Hellyet. It is rumored that Maurice Grau will be interested in the venture.

R. Bronson Peck, of Detroit, Mich., has finished a three-act comedy called A Music Roll for Edwin M. Stone. The latest Edison phonograph in a wax figure takes a speaking and musical specialty part. The play will be staged next season.

IN THE WINGS.

Is it worth while to be original? I say this after listening to the loud and long laughter that invariably follows the most time-worn bits of humor in The Country Sport and Prince Kam. In the first piece May Irwin says she has seen in a dime museum two skeletons; one of Columbus and the other—Columbus when a boy. In Prince Kam the Wise Men chant: "There was a young woman from Niger, who smiled as she rode on a tiger; but when they came back, the girl was inside and the smile on the face of the tiger." I protest that these introductions have run the gamut of the comic weeklies and the minstrel stage. It is laudable to treat old age with respect; but why hail it with guffaws?

It is cheerful to see "Doc" MacDonough once more at the Imperial Music Hall as acting manager. He was the first that officiated in such a capacity at that house, and he established a precedent followed by his successors of leaving on bad terms with Manager Krauss. After "Doc" came Frank Connelly, "Ted" Marks, and Frank Dupree. Let us hope that the lion and the lamb will at last lie quietly together. Puzzle: Pick out the lamb.

Theresa Vaughn's press agent says that Miss Vaughn's dressing-room at the Garden Theatre is filled nightly with flowers sent to her by society women. The question that suggests itself in this connection is: where, then, does Miss Vaughn dress?

The custom which has prevailed in Paris for years of presenting every Spring, at the Nouveauté Theatre, a musical satire on the notable fads and events of the past season, is to be followed in this city in the Spring. Sydney Rosenfeld is writing the parody. It would seem that no one is better qualified than he for such an undertaking. When Sydney steps into the realms of drama, there is discussion as to the merit of his work, but his prëéminence as a burlesquer and evolver of topical verse is undisputed. The piece will be produced at the Casino in June, following the revival of Giroflé Girofla or, in other words, simultaneously with the reopening of the roof garden, and I understand both Miss Russell and Perugini will be in the cast.

John W. Hamilton is in the city bent on storming the Palisades and getting control of Eldorado for the coming Summer for the purpose of producing there the Passion Play, or else a version of A Midsummer Nights' Dream, arranged by Edmund D. Lyons, which Lyons produced in Chicago one Summer. Mr. Hamilton feels confident he will get Eldorado. That is one reason why he has retired from the management of Alabama. It happens, however, that there are several other theatrical men in town that have a similar confidence. One scheme is to locate Gilmore's Band there. Let us have some attraction at that beautiful and convenient resort—as long as it is not the Passion Play. Years ago THE MIRROR demonstrated that it would be foolhardy to make such a production.

A. H. Canby writes that Ermine is playing to larger business than he ever expected. Last week in Buffalo, for instance, the receipts reached $9,000. Francis Wilson, therefore, will not shelve the opera next season, as he had intended, but will alternate it with a new opera he will produce in September at Abbey's Theatre.

It is advertised in the Philadelphia papers that Lady Windermere's Fan is produced there this week at the Park Theatre by the original company. I do not know who is responsible for the insertion of the advertisement, but it is palpably untrue. In the original cast were Maurice Barrymore, Edward Bell, E. M. Holland, Julia Arthur, and the late May Brookyn. None of them is now in the company.

The Chicago *Times* says that one of the New York papers relates that Olive May, "the laughing girl of The Butterflies, with the sun-kissed hair and eyes of deep, translucent blue," used to be called Olive Berkeley when she appeared in Little Lord Fauntleroy and in a special matinee at Palmer's as Galatea. This is astonishing, especially when I see Olive May walking down and Olive Berkeley walking up Broadway at one and the same time.

Mrs. Potter sends me a batch of criticisms on the performances of the Potter-Bellew company, that appeared in the Atlanta papers last month. The *Englishman* says: "Mrs. Potter's Theodora is a regal figure, a creation of which any actress might be proud, of which few actresses are capable. Our space does not admit our doing justice to Mr. Bellew's Andreas, but fortunately the fine qualities of his acting of the part are already well known." The same paper says of Mrs. Potter's Lady Teazle that in point of womanly pathos and passion, it is superior to Ada Rehan's."

John Russell says that one reason why he discharged Mathilde Cottrelly from About Town is that she persisted in making up to look youthful and rosy, whereas the character she played demanded that she should appear old and grotesque. It will be remembered Cora Tinnie left the Camille D'Arville Opera company because she would not make-up to look like a guy as Absendaria. I suppose the greatest hardship an actress has ever to endure is to make-up to look older than she really is.

Every night or two after the play, Gus Kerker, Jesse Williams, and William Furst form a trio in the Vendome Café. Musical directors respectively at the Casino, Abbey's, and the Empire, they occupy the most lucrative and important position of the kind in the country, and no one is more worthy of their chairs. They are musicians to their finger tips, and when they begin to discuss harmony and counterpoint others had better keep silent. PACCARD.

HINDS' HONEY AND ALMOND CREAM

FOR THE FACE, HANDS, SKIN AND COMPLEXION.

Keeps the face smooth and fair, hands free from chaps, relieving Sunburn, Windburn and the thousand other affections of the skin. Nothing has ever been found its equal.

SAMPLE BOTTLE FREE

For 30 days following date of this publication we will mail to any address a free sample bottle of Almond Cream to all who write us enclosing two 2cent stamps to pay postage. *Mention* THE DRAMATIC MIRROR.

A. S. HINDS, PORTLAND, ME.

CUES.

Fanny Denham Rouse has made a distinct hit in An Arabian Night, playing Mrs. Gillibrand, and according to the Philadelphia papers Belle Archer's stellar venture in this city is successful.

Frank Mordaunt, James E. Wilson, and Ezra Kendall were guests of the Clover Club of Philadelphia at the February dinner of that happy body. Mr. Mordaunt recited "Sheridan's Ride," and Mr. Kendall, whose thirty-third birthday it was—Feb. 15—read a rhymed toast to the club.

In a despatch to THE MIRROR from Boston last week A. H. Dexter said: "Mark Price's new play, False Colors, scored a big hit tonight. There were repeated curtain calls, and the author was called on for a speech. The audience was very enthusiastic."

Carrie Tutein is spending the Winter in Boston, and has appeared at John Graham's Sunday concerts.

Bryan Darley, of the Charley's Aunt company, playing in Boston, who broke his leg a few weeks ago, is recovering, and will soon be able to leave the hospital.

It is said that John T. Sullivan, who was formerly a newspaper man, is at work on a book of reminiscences.

Boston is to have a production of the Passion Play, but it is to be given by the puppets of the Italian Marionette Theatre and for charity.

Valerie Bergere, who was engaged for leads in A Piece of Steel, is back in town, owing to the close of that venture. Miss Bergere was heartily commended for her work with the company.

Elma Cornell and Gordon McDowell, for whom Mr. Tibbals wrote In Honor Bound, are negotiating with that author for another play to be ready next September.

Fifty members of the National Association of Building Inspectors, in session in Boston, visited Keith's new theatre in that city and pronounced it the most perfect house of amusement in the world.

C. F. Montaine has left Robert Downing's company and joined Alabama, in which he is playing Col. Edgefield Moberly.

Owing to the illness of Ernest Bartram, who has been playing Mr. Firman in the Southern Dr. Bill company, Edward Grace took the part on short notice and was so successful in it that he has been engaged to continue in it for the rest of the season.

Max Freeman has been engaged to direct the rehearsals of Tabasco and to play a prominent part in the production.

Charles L. Davis (Alvin Joslin) will go to California in June to attend the Midwinter Fair. In July he will go to the Exposition in Antwerp.

Manager A. Philipp, of the Germania Theatre, has secured several English thoroughbreds and a prize St. Bernard dog for use in The Pawnbroker of the East Side, the new play that he will produce on Thursday evening.

Adele Clarke read one of the parts in a manuscript play presented by Professor Lincoln to his class in dramatic criticism at the Waldorf on Feb. 15. Her reading was highly complimented.

Thomas Q. Seabrooke is now rehearsing his company in Tabasco, under Max Freeman's stage direction. Important improvements will be made in the work. Besides Mr. Seabrooke, there will be seen in the piece at the production at the Boston Museum on April 9 Otis Harlan, Elvia Crox, Walter Allen, Catherine Linyard and Edgar Smith.

Last night in Chicago, Professor and Mrs. Herrmann gave a supper at the Auditorium to commemorate the thirty-fifth anniversary of Herrmann's public debut.

Sheridan Corbyn has returned to the management of Frank Mayo, whose business he handled for a dozen years until 1888. It was under Mr. Corbyn's management that Mr. Mayo made his debut in San Francisco in 1859.

"There has never been any doubt that THE NEW YORK DRAMATIC MIRROR is the finest theatrical paper published."—*Sunday Times*, Syracuse, N. Y.

Oliver Byron's new piece, The Heart of Africa, has made a hit in all cities, large and small. "Mr. Gulick is so well pleased with it," writes Mr. Byron from Pittsburg, "that he makes a special request to have it done here next season. I think it is the most original melodrama this country has seen in the past ten years." Mr. Byron is playing in Cincinnati this week.

R. E. Johnston has bought Rudolph Aronson's interest in the tour of Henri Marteau. Mr. Johnston has engaged M. Le Chame, the pianist who accompanied the L'Enfant Prodigue company, to support Mr. Marteau.

When in Bridgeport, Conn., stop at the "Windsor." 100 steam heated rooms. American plan; rates $2 per day.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Chronicle of Matters Theatrical in the Atmospheric City—Professional Chat.

[*Special to The Mirror.*]

CHICAGO, Feb. 26.

The largest business done here since the World's Fair closed must be credited to Herrmann, who opened at the Chicago Opera House last Sunday evening to $1,700, and who has employed the S. R. O. sign at nearly every performance. His second week opened equally well last night. Late to-night, at the Auditorium, he celebrates the thirty-fifth anniversary of his stage career at the Auditorium Hotel, assisted by Mme. Herrmann, and he has invited a goodly company of newspaper and professional people to a supper.

Roland Reed revived his old success, Innocent as a Lamb, before a large audience at the Grand Opera House last evening. His latest play, Dakota, was not a go here, and it is likely that it will be shelved. In consequence, Eleanor Carey and Earle Brown leave the company here. It is Mr. Reed's last week, and he will be followed by the Whitney Opera company.

E. B. Jack, Mr. Reed's manager, has purchased the last six weeks of his star's season, giving Mr. Reed a certainty of $500 per week, and as he has some good territory he is likely to quit winner. Manager Jack is of a speculative turn of mind. The other night in Rector's he offered to match Frank Murray $6 against a silk umbrella and he won it. Subsequently when he borrowed $2 to pay the cheque Murray realized that the $6 had been a myth. He says that Jack is a mind-reader.

The newspaper boys here are a trifle sore over the fact that Henry Guy Carleton and Olive May hoodwinked them on their Milwaukee marriage. Having been on the Chicago press Carleton knew how to pull the wool over the eyes of his old associates.

Wilson Barrett wound up a fairly good engagement at Hooley's Saturday evening, and last night Joseph Holland and Charles Frohman's Comedians opened well in Mr. Wilkinson's Widows.

Thomas W. Prior, the new manager of the Schiller, left for New York city the other day to look for new bookings. He has retained Max Godenrath in the box-office, but has released George Irish, Ira La Motte and Tom O'Neill. Savage has succeeded Bairston on the stage.

Aristocracy has done very well at the Schiller, where it opened its second and last week to-night. The Crust of Society will follow next week.

The Prodigal Daughter is in its last week at the Columbia, and Fanny Davenport will come in next Monday evening with Cleopatra. She will be followed in turn by the New York In Old Kentucky company. Ben Stern is here, and "Sandy" Dingwall is expected.

Alf. Hayman sends me the very neat bronze inkstand souvenir of Charley's Aunt. It is quite a work of art.

The outlook for the five weeks of grand opera at the Auditorium, beginning Easter Monday, is very good. Meantime the Thomas concerts continue.

At McVicker's Pauline Hall did an excellent business with The Princess of Trebizonde. Kellar the magician opened well there last evening.

Roland Reed has signed Helen Angel Smith, a new soubrette, for next season.

The Scenitorium gave a professional matinee last week, and it was largely attended. Wilson Barrett paid a tribute to Mr. Mackaye, and Roland Reed responded gracefully on behalf of the American actors.

A large photograph of Tim Murphy confronts me daily now. It came from his new manager, Steve King. I also have two excellent photographs from J. E. Dodson and Miss Annie Irish, of the Kendal company.

Frank Hall's continuous performances at the Casino and Bijou continue to draw large crowds.

"Wallace," the man-eating lion, escaped from his cage in Kohl and Middleton's Clark Street Dime Museum the other day and dispersed a frightened crowd. He was subdued by hot irons and returned to his cage. Kohl and Middleton have recently engaged Charlie Stowe, the old circus man, as their press agent.

Bessie Bonehill had a good week at the Haymarket, and The Black Crook opened well there last night. Other openings were Bobby Gaylor in Sport McAllister at Havlin's, Side Tracked at the Windsor, Kidnapped at Haverly's People's Theatre, Frank Losee in The Romany Rye at the Clark Street Theatre, Dr. Bill at the Empire, Lester and Williams in Me and Jack at the Madison Street Opera House, and vandevilles at the Lyceum and Olympic.

The outlook for increased business after Lent is very good. "BIFF" HALL.

ST. LOUIS.

Disclosed by a Fire—Hallen and Hart, Clara Morris, The Algerian, and Other Attractions.

[*Special to The Mirror.*]

ST. LOUIS, Feb. 26.

Hallen and Hart in The Idea opened at the Hagan last night to a big audience. To-night Mark Priest, treasurer of the theatre, is taking his benefit to an overflowing house.

Clara Morris opened at the Olympic to-night in Article 47, and follows in a repertoire.

The Algerian opened at the Grand Opera House last night to a fine audience.

Dorothy Morton made a big hit as Suzette, and won a triple encore by her singing.

The Lost Paradise opened to two crowded houses at Pope's yesterday.

She, with Miss Ethel Raynes at the head, played to two good audiences at Havlin's yesterday.

Peck's Bad Boy, with Frank Eagan and Jennie Schumann in the principal parts, gave amusement to two good audiences at the Standard yesterday.

Last Thursday night a fire occurred within three squares of the Hagan Opera House. A force of employés was placed on top of the theatre building, and no trouble was apprehended, but just as the second act was closing burning embers were borne toward the opera house, lodged in one of the windows and set fire to the building. The men on the top of the building saw the smoke and communicated the news to Treasurer Mark Priest, who in turn notified Manager Mortimer of the Flag of Truce, which was being played at the time. Mr. Mortimer stepped on the stage and dismissed the audience without stating the cause, but saying that it was deemed advisable for the house to close, owing to the proximity of the fire. The crowd quietly left, and it was not until after the audience were on the street that they found the theatre to be on fire. A big blaze and a great deal of smoke were made, but the damage did not exceed $200.

PHILADELPHIA.

What is Going on in Almost a Score of Theatres—Last Week's Business—Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, Feb. 26.

The Grand Opera House opened again to-night. This time with Rhea in La Gioconda.

At the People's to-night there is a fine attendance to witness The White Slave.

At the Girard Avenue Zip was a happy hit, and the return engagement of Creston Clarke beginning this evening in The Lady of Lyons, to a house sold out on Friday last, shows the trend of affairs at this pretty establishment. The engagement is for four weeks.

The London Empire Entertainers concluded their fortnight at the Kensington to a large attendance. Herrmann's Trans-Atlantic Vandevilles opened fairly this afternoon.

Belle Archer and company left a good impression at the Park, where An Arabian Night drew strongly for most of the week. Lady Windermere's Fan opened to a fair attendance this evening.

A Trip to Chinatown, at the Walnut, commences the second week with a fine house to-night.

The Auditorium had a rush with Hopkins' Trans-Oceanic company, which is followed this week by Hyde's Comedians.

After a run of six weeks, The Girl I Left Behind Me, has left the Chestnut Street Theatre. Darkest Russia is playing this week, having a fair house for a commencement.

America concludes its run at the Chestnut Street Opera House with the current performances. The attendance is to the capacity this evening.

The Country Squire was a success at the Empire, and is followed this week by Oh, What a Night, which is having a good opening.

The Isle of Champagne filled in a good week at the Broad, and is followed by E. S. Willard in The Professor's Love Story. Attendance large.

The Standard has done the largest week of its history in the presentation of Eagle's Nest. The Boy Tramp opens well this evening.

The stock company at the Arch, headed by George Learock and Eleanor Barry, played to over a thousand dollars at cheap prices from Thursday until Saturday night. Manager W. F. Blande is highly elated. The Corsican Brothers give place to Wife for Wife, as the bill for this week. The attendance this evening is large.

Yon Yonson is at the National.

Kit the Arkansas Traveler at Forepaugh's Theatre had a good week with a company of more than ordinary merit, and is followed by Maud Granger who appeared this afternoon to a fine house with Inherited.

The Bijou is presenting a great bill to crowds.

At the Star, opera has caught the patrons in fine style. Katherine Germaine and Fannie Hall are the prima d'one, the former taking the afternoon, and Miss Germaine, the evening. Said Pasha was given last week, and Mascotte is the bill for this week.

The Black Crook at the Academy of Music is now in its third week, and is doing a fine business, with but slight decrease since its opening. Joseph Jerman, late of the Lyceum, is in the box office. EDWIN RUSHTON.

CINCINNATI.

Opera, Farce-Comedy, Burlesque, and Other Kinds of Amusement—Chat of the Profession.

[*Special to The Mirror.*]

CINCINNATI, Feb. 26.

The repertoire of the Marie Tavary English Opera company at the Grand includes Martha to-night, Il Trovatore to-morrow and Thursday, Faust Saturday matinee, Bohemian Girl Saturday evening, and Cavalleria Rusticana and Pagliacci Wednesday and Friday. Mme. Tavary's reception to-night was enthusiastic. Signor Bielotti is announced for to-morrow night in Il Trovatore.

At the Walnut this week Robert E. Graham is the attraction in After the Ball. Next week, the Duff Opera company.

Oliver and Kate Byron are at Havlin's this week, and yesterday presented The Heart of Africa with excellent results pecuniarily.

The Plunger will be substituted Thursday and remainder of week. The Vendetta, next week.

Paul Kauvar, with Jackson Gordon, in Joseph Haworth's old part, proved an attractive card at Heuck's yesterday. Esther Lyons and E. R. Spencer assisted materially in the success. Annie Lewis, in A Nutmeg Match, next week.

Managers Davis and Easton, of Robinson's, are presenting this week The Girls From California. Attendance yesterday large.

Sam Devere's Specialty company packed the People's to the doors yesterday.

Manager Anderson, of the Fountain, is presenting The London Gaiety Girls company this week.

Manager Joseph Reynolds, of The Crust of Society, was in the city yesterday, en route to Chicago.

Albert Hill, a Cincinnatian and member of Gus Hill's company, was married here on Wednesday to Kate Westphalen, a non-professional, at the residence of the bride's parents, No. 26 Richmond Street.

Business Manager Jack Jones, of Havlin's is ill.

Manager Hubert Heuck and James E. Fennessy, of this city, Harry Williams, of Pittsburg, J. H. Whallen, of Louisville, Frank M. Drew, of Cleveland, and James J. Butler, of St. Louis, all interested in the Empire Variety circuit, arrived from Pittsburg on Friday, and will make a tour of the cities represented by the circuit.

Manager Harry Rainforth returned to-day after a three weeks' successful tour with Col. Robert Ingersoll. JAMES MCDONOUGH.

BOSTON.

Opening of the Opera Season—Attractions at the Theatres—Boston's Theatre Gossip.

[*Special to The Mirror.*]

BOSTON, Feb. 26.

For the next fortnight Boston theatres will have a formidable rival in the grand opera season at the Mechanics' Building, for which the advance sale has been something unprecedented for Boston. The interior arrangements of the hall of two years ago have been improved and boxes have been added on each side so that the appearance is now that of an enormous opera house with a seating capacity of more than 4,000. The season ticket subscribers took more than half the floor space and the call for single seat tickets was more than correspondingly great.

To open the season Faust was given to-night. The programme for the week includes: Tuesday, Carmen; Wednesday, Marriage of Figaro; Thursday, Romeo and Juliet; Friday, Pagliacci and Cavalleria Rusticana; Saturday, Lucia (matinee,) Faust (evening).

In spite of the severe storm, the audience at the opening of the opera season was one of the largest in Boston's musical history. Jean de Reszké contracted a severe cold coming from New York to Boston, and was unable to appear. M. Mauguiere sang Faust. A furore was created by E. de Reszké, Lassalle and Eames. The mountings were surprisingly good, and the performance was made enjoyable despite the temporary nature of the Auditorium.

At the Museum one could never have suspected that there was another attraction in town, for the house was packed to welcome Jack Mason back to the stage where he made his first hit. He began a month's engagement appearing with Marion Manola and their excellent company in Friend Fritz.

Jack Mason was heartily welcomed back to his old stage. There were curtain calls for him and Marion Manola. The play was well presented.

Robert Hilliard and Paul Arthur are popular indeed with Boston audiences and there was considerable interest in their joint appearance in The Sleepwalker at the Tremont.

Hilliard and Arthur were cordially welcomed and the piece was well liked by a good audience.

William Barry, in The Rising Generation, is the attraction at the Park, but he will be there only this week, as Charley's Aunt will be brought down town from the Columbia.

In response to a number of requests, Manager Dexter revived Rosedale at the Grand Opera House this week. The cast is the same as that which will present it in New York next month. It is headed by Joseph Haworth, who makes, as Eliot Gray, one of the greatest hits he has made in Boston. Isabelle Evesson now plays Rose Leigh.

Elmer E. Vance's attractions monopolize the stage of the Bowdoin Square for a fortnight. This week it is The Limited Mail. Next week, Patent Applied For.

The house will be closed to-morrow night in consequence of the death of Lillian Durell.

E. H. Sothern is in the second week of his engagement at the Hollis Street, where Sheridan still continues to draw large houses. For the last week Lord Chumley will be revived, with a possibility of closing the engagement on March 10 with the production of Jerome K. Jerome's The Way to Win a Woman, which Mr. Sothern has been rehearsing since he came to Boston.

Other attractions in Boston this week are: Bijou and Howard, continuous variety; Grand Museum, Katherine Rober in Fron Fron; Lyceum, The Magic Talisman; Palace, May Shaw Burlesque company in addition to Neleta, the new French dancer whom Colonel Austin found when he went to New Orleans a fortnight ago.

Marie Burress has been photographed by Chickering in her Rosalind costume which she is to wear at the coming charity performance of As You Like It. The photographs are strikingly beautiful.

Charles J. Rich, assistant manager of the Hollis Street, who has been confined to his house with a severe cold, will take his annual benefit on March 4.

G. E. Lothrop started to-day on a trip to Mexico for three weeks. One of his latest engagements is that of Maude Granger to play Inherited over his circuit.

Col. E. M. Alfriend's play, The Diplomat, will be produced when the Grand Opera House stock company returns to Boston on April 9.

Lotta Dean Bradford, a bright young actress of much promise, is to present a new play, The American Press Reporter, at the Dudley Street Opera House to-morrow night.

Theo Bendix is now leading the orchestra at the Park, in the absence of John J. Braham.

Frederick Sydney is conducting the rehearsals of his play, A Queen of Hearts, for the Manola-Mason company. Charles Plunkett has been engaged to play the part of a French nobleman.

Charles Emerson Cook, of the *Budget*, and Carlton E. Noyes are writing the three-act comedy which the Delta Upsilon boys of Harvard are to produce this Spring.

Caroline Miskel is not to retire permanently from the stage after her marriage with Charles H. Hoyt. He is to write a new piece for her entitled A Summer Girl. A Fashionable Girl had a short career and after two performances it was withdrawn to be repaired by the author.

Denman Thompson is to return to the stage and will be seen in The Old Homestead at the opening of the next season at the Boston.

Henry Irving is to lecture at Harvard, probably March 15. The faculty refuse to allow Sanders Theatre to be used before 4.30 P. M. and as Mr. Irving's available time is in the morning the committee of the Harvard Union is in a quandary.

Two bills before the Legislature interest theatrical people. One forbids the admission to theatres as spectators of children under sixteen years of age. The other prohibits entertainments in theatres on the Lord's day. A hearing on these bills will be given on Wednesday. JAY BENTON.

CLEVELAND.

Marie Wainwright, The Wilbur Opera Company, A Nutmeg Match, and Other Offerings.

[*Special to The Mirror.*]

CLEVELAND, O., Feb. 26.

Marie Wainwright was greeted to-night by a fashionable and appreciative audience, which completely filled the Euclid Avenue Opera House. The Social Swim was the play presented, and it was well received, and will hold the boards the first three evenings, Camille Wednesday matinee, Thursday and Saturday matinee Fron-Fron, and the last two evenings Augustin Daly's dramatization of Wilkie Collins' Man and Wife will be presented. The advance sale is a large one. The Lost Paradise is the attraction next week.

The Wilbur Opera company, with Susie Kirwin in the leading roles, opened a week's engagement this afternoon and evening to crowded houses at the Lyceum Theatre. The Two Vagabonds and The Royal Middy were the operas given. A matinee every day this week, and a different opera presented at each performance. Next week, Bobby Gaylor, followed by Al. G. Field's Minstrels.

H. R. Jacobs' Theatre was well filled to-night, when A Nutmeg Match was given. It will remain all the week, and be followed by Ole Olson.

Bobby Manchester's French Folly company drew two good houses at the Star Theatre this afternoon and evening. South Before the War, next week.

WILLIAM CRASTON.

PITTSBURG.

A Crush to See Sinbad—The Duff Company, Hoss and Hoss, and The Devil's Auction.

[*Special to The Mirror.*]

PITTSBURG, Feb. 26.

The second week of Sinbad at the Duquesne opened to-night with the usual crush for seats. The receipts are the largest of the season. Next week, Rose Coghlan.

The Duff Opera company opened at the Alvin to good attendance. Mr. and Mrs. Kendal follow.

Hoss and Hoss packed the Bijou. The District Fair follows.

The Devil's Auction returned to the Grand this evening, opening to large business. Next week, The Police Patrol.

South Before the War is at the Academy of Music. The French Folly company next week.

At Harris', True Irish Hearts opened to a fair house. Fast Mail follows.

Nina Milligan, a local amateur, will soon join the professional ranks. She will appear in Fanchon at the Alvin on March 30.

The Elks' benefit will take place at the Grand on March 16.

E. J. DONNELLY.

MISS CRAIGEN'S MANAGEMENT.

Maida Craigen corrects the statement that she is under the management of Messrs. Baum and Young. "Mr. Young left me on Feb. 13," she writes, "and Mr. Baum had sent in his resignation the previous week. Consequently, they were no longer my representatives, having left me before last week's issue of THE MIRROR appeared. Cud Given is my sole representative, and he has entire charge of my bookings for next season."

A THEATRE CHANGES HANDS.

Walter Sanford has leased Holmes' Star Theatre, Brooklyn, for five years, at an annual rental of $20,000, and declares his intention to put it on a first-class basis. The owner of the house, John W. Holmes, will take a rest abroad with his family, having accumulated a fortune by careful attention to his business.

THE WARD AND VOKES COMPANY.

Manager Crossley announces that the company to support Ward and Vokes next season, so far as engaged, includes Thomas Le Mack, Gilbert Sarony, Charles J. Stine, Al. Grant, B. S. Carnes, Harry Moore, the Daly Sisters and Ollie Evans. There is a prominent comedian also engaged whose name Mr. Crossley is not yet at liberty to make known.

THE ACTORS' RELIEF FUND.

The Good Work Goes On—Over $1,000 Added During the Week.

Gordon Emmons	$10 00
Bartley McCullum and Charles W. Swain	5 00
Metropolitan Opera Charity Fund	1,000 00
Herbert Kelcey	10 00
Tony Pastor's Co.:	
H. S. Sanderson	1 00
Morrissey and Proctor	2 00
Robert Emmett Morrissey	50
The Lars Larsen Family	2 00
Matthews and Harris	1 00
Robert Fulgora	1 00
Will H. Fox	1 00
St. Maur and Gardiner	1 00
Abe Aronson Albion	50
William Albion	50
Violet St. Clair	1 00
Clark and Williams	2 00
S. H. Friedlander	15 00
Total	1,064 00
Previously acknowledged	6,243 71
Grand Total	$7,297 71

An important increase to the Relief Fund has come from an unexpected quarter. Last Thursday Louis Aldrich, chairman of the Relief Committee, forwarded to THE MIRROR a cheque on the Bank of New Amsterdam for $1,000, drawn by Mr. Haven, treasurer of the Metropolitan Opera Charity Benefit Fund, together with the following letter from the President of the Actors' Fund:

NEW YORK, Feb. 21, 1894.

My Dear Mr. Aldrich:

SIR.—I send herewith a cheque for one thousand dollars, which I have just received from the committee having charge of the receipts of the late benefit given at the Metropolitan Opera House. As the avowed object of that benefit was to raise a sum of money for the relief of the poor people of the city, it seems to me that the portion set aside for poor actors properly belongs to your committee and not to the general fund of our Association. I have accordingly made the cheque payable to your treasurer. Yours very truly, A. M. PALMER.

The propriety of President Palmer's act in giving this money to the Relief Fund is obvious. In the hands of the committee it will be used for the purpose for which the great Metropolitan Opera House benefit was held. Moreover, it materially assists in bringing the figures of THE MIRROR'S subscription nearer to the point of requirement described by Mr. Aldrich in his letter to this paper two weeks ago.

The goal is now clearly in sight, and with the preparations for a monster benefit performance at the Grand Opera House that are detailed below it is safe to predict that a sufficient sum will be raised before the subscription list closes to equip the Relief Committee with funds ample to meet all calls that may be made upon it to the end of its existence, which has been set for five weeks from to-day.

Next Monday Messrs. Herne and Miner will give a matinee performance at Daly's Theatre, the proceeds of which will be divided between the Actors' Relief Fund and the Professional Woman's League. Mr. Herne's company and the working staff of the theatre have volunteered their services. The sale of seats began yesterday. The boxes will be sold to the highest bidders. The performance will consist of the first representation of a play by William Dean Howells, entitled Bride Roses, in which Mrs. James A. Herne, Maude Banks, F. F. Mackay and Colin Kemper will appear. Following this, Mr. Herne's Shore Acres will be acted.

Preparations are now being made for a great performance in aid of the Relief Fund at the Grand Opera House on Sunday evening, March 11.

Mr. Howard Gould has generously placed the theatre at the disposal of the committee, and Messrs. Singleton and Thompson of the Grand Opera House staff, are taking the most active interest to make the affair a great pecuniary success.

Tony Pastor has kindly consented to direct and arrange the stage entertainment, and Edwin Knowles will act as treasurer. The special committee in charge of the entertainment will meet to-day, when all the details will be arranged. It is intended that the strongest bill of the season shall be presented.

Tickets will be on sale at the Grand Opera House, the MIRROR office and the principal hotels. The prices for reserved seats will be fifty cents and one dollar.

Professionals who desire to volunteer their services for this entertainment are requested by Mr. Pastor to send their names at once to him. As many good features as possible will be crowded into the bill. Here is an opportunity to help the cause in a practical way.

Herbert Kelcey called at the MIRROR office last week and left $10 for the Fund. Mr. Kelcey said that the members of the Lyceum company were discussing plans to aid the good work.

Gordon Emmons sent a contribution of $10. He wrote: "My only regret is that I cannot increase it a hundredfold. God bless and speed you in the noble work."

Bartley McCullom and Charles W. Swain sent $5. They are members of Pirate Cordray's stock company at Portland, Ore., and their action proves that good can blossom even from a bed of play piracy. "THE MIRROR is certainly doing a noble work," they write; "besides, we know what it is to be 'busted' and out of work."

Another donation came from Tony Pastor's Theatre, subscribed by members of the company. The sum is $14. Every week since the subscription opened Mr. Pastor's performers have helped the Relief Fund.

S. H. Friedlander, manager of the Marquam Grand Opera House, at Portland, Ore., contributed $15.

There were about the usual number of applicants at the last two meetings of the Actors' Relief Fund Committee. Meal tickets were distributed to all who wished to use them, and those who had households of their own were given sufficient money to buy food and pay their rent. Single men were sent to secure a room at the hotel that has agreed to lodge actors at reasonable rates and charge all bills to the Relief Fund. In some instances fuel and clothing were distributed.

The striking feature of yesterday's meeting was the fact that Chairman Aldrich had the opportunity of securing work for thirty actors out of employment. The work is offered by a well known manager who can employ these men in a business capacity. Each of the applicants grasped at the chance of going to work, and many of them expressed profound gratitude that they would not be compelled to ask for charity any longer.

If some one will now give actresses a similar opportunity to earn a few weeks' wages it would be something timely in the way of philanthropy. However, no woman who has acted on the American stage during the past three years was allowed to leave the Committee room without assistance of some sort. The actresses, one and all, expressed themselves as most grateful for what they received to relieve their present distress.

A PRIZE TICKET.

There are now on sale at the MIRROR office a specified number of orchestra seats for the Shore Acres benefit to be given at Daly's Theatre next Monday afternoon in behalf of the Actors' Relief Fund. One of these tickets has been agreed upon to include a free subscription to THE DRAMATIC MIRROR for one year. Any person who is lucky enough to secure this particular ticket will thus draw a $4 prize, the regular price of a subscription to THE MIRROR.

VAUDEVILLE MANAGERS COMBINE.

An important meeting was held in Pittsburg last week by nine vaudeville theatre representatives and a combination formed by which the theatres represented will be protected from companies not up to the required standard of excellence. The movement was inaugurated by Manager Harry Williams, of the Academy.

A company engaged to perform at any one of the houses will complete the circuit of the nine theatres, and if not satisfactory the booking for the rest of the season will be cancelled. The pool will divide the profits, and in time organize their own companies.

Those present at the meeting were James L. Kerin, representing the Auditorium and Monumental Theatres of Baltimore and the Lyceum of Washington, D. C.; J. B. Drew, Star Theatre, Cleveland; James Fennessy, People's Theatre, Cincinnati, and Empire Theatre, Indianapolis; James H. Whallen, Buckingham and Grand Opera House, Louisville; Joseph H. Butler, Standard Theatre, St. Louis, and Manager Williams, of the Academy, this city. This will be known as the Empire Circuit of Theatres, to be owned and managed by the Circuit Amusement Company, and will be organized under the laws of Ohio.

THE TWELFTH NIGHT CLUB.

The Twelfth Night Club, at its monthly tea last Friday, had two guests of honor—Maud Lancaster, who gave an exhibition of her ability by discovering the club pin which Ella Starr had taken from Alice Fischer and hidden under a fur band on Kate Jordan's gown—and George Grossmith, who entertained his hosts in his own inimitable way. Grace Livingston Furniss and Maude Chilton dispensed tea and refreshments. Among those present were Mrs. Haryot Holt Cahoon, Kate Davis, Mrs. Frederick Bond, Mrs. De Mercado, Elvira Lyon, Miss Brown, Mrs. Sawyer, Marion Sawyer, Mrs. Wheelock, Marie Valleau, Bessie Tyree, Mrs. James H. Carhart, Martha Morton, Kate Mayhew, the Misses Lewis, Alice Ives, Kate Oesterle, Mrs. Percy Winter, Mrs. Eleanor Tyndale Mackay, the Misses Jordan, Miss Nathan, Mrs. Stern, Bijou Fernandez, Mrs. Buckstone, and Minnie Wheeler.

HERRMANN'S BIG BUSINESS.

Herrmann played to over $5,000 on half the week at the Davidson Theatre, Milwaukee. It was the biggest engagement in the history of the house. In Chicago Herrmann has played to enormous business, and the *Mail* of that city in an editorial states that he is just the man to amuse Chicago in Chicago's present mood. On Sunday, Feb. 18, Herrmann played to $1,905.90 at the Chicago Opera House, with popular counter attractions.

E. L. Bloom telegraphed to THE MIRROR from Chicago last night:

"The gross receipts of the first week of Herrmann's engagement reached the enormous sum of $14,563.80. The second week, beginning last night, opened with standing room only, and with every prospect of duplicating last week's success."

MAY BROOKYN BURIED.

The body of May Brookyn, who committed suicide in San Francisco, arrived in New York on Saturday, and was taken to the rooms of the Actors' Fund on Twenty-eighth Street. With the remains were many floral pieces from San Francisco. The coffin was opened at noon, and for an hour friends of the dead actress looked upon the remains. Aunt Louisa Eldridge, representing the Professional Woman's League; W. R. Palmer, representing A. M. Palmer; and others accompanied the body to the Actors' Fund plot in the Cemetery of the Evergreens, where it was buried. The Rev. Dr. Petterson and the Rev. Mr. Pettingill officiated.

THE SKATING RINK.

The Skating Rink, by Robert Griffin Morris, will be produced with new scenery and appointments, and by a company that includes Flora Finlayson, Blanche Chapman, Leona Clark, Belle Martin, Fred. Frier, James Sturgis, Nat B. Cantor, Harry Nelson, Joseph F. Sparks, and Gus Phillips, under the proprietorship of R. J. Valentine, and with Charles J. Wilson as musical director.

OBITUARY.

Steele Mackaye.

Steele Mackaye died at Timpas, Col., on Sunday morning. His death occurred in a private car on the Santa Fé Railroad train which was taking him to San Diego, Cal., and where it was hoped he would be restored to health. Mr. Mackaye had been suffering from serious stomach troubles and nervous prostration at the Hotel Richelieu in Chicago, and started for California last Thursday. Owing to the apparent weakness of his condition it became necessary to make a short stop at Topeka, Kans. When the train reached Timpas the patient was sinking so rapidly that the private car was sidetracked, and the end came a few minutes later.

James Steele Mackaye was born in Buffalo, N. Y., in 1844. He showed a taste for art at an early age, and received a liberal education. His father, Colonel James Mackaye, is still living in Paris, being nearly ninety years old. He is a retired army officer, and was for many years one of the most prominent citizens of Buffalo, N. Y. The maiden name of Steele Mackaye's mother was Emily Benton Steele.

At sixteen years of age young Mackaye was sent to Paris, where he spent several years in studying the fine arts. He then returned to this country, and joined the Seventh Regiment of New York, which was ordered to the battlefield at that time. While in the army he performed in many amateur entertainments for the benefit of the soldiers. After one of these performances at Federal Hall, Baltimore, on which occasion Mr. Mackaye played Hamlet, the manager of the Front Street Theatre offered him a professional engagement, which he declined. After returning to New York he became a supernumerary at the Old Bowery, and played at the Olympic in subordinate parts.

In 1868 he went to Paris to study dramatic art under M. Garnier, and there in a short time became an enthusiastic pupil and disciple of François Delsarte. At the outbreak of the Franco-Prussian war Mr. Mackaye returned to New York. A breakfast was given him at the Lotos Club, and he was invited to lecture on "The Science and Art of Expression." He gave two lectures in New York, two lectures in Boston, and one lecture before Harvard University, thus raising a considerable sum to relieve the impoverished condition of Delsarte, who died in Paris in July, 1871.

To carry out the educational art plan mapped out in these lectures, Mr. Mackaye in January, 1872, opened a new theatre in New York called the St. James, on the site of the present Fifth Avenue Theatre. The house was opened with his first play, Monaldi, an adaptation of a French drama, and he appeared in one of the principal roles.

In referring to Mr. Mackaye's acting Colonel F. Alston Brown says in a communication to THE MIRROR: "On this occasion he attempted to exemplify the practicability of the Delsarte system of dramatic expression. Mr. Mackaye's acting was a novelty to New York playgoers, inasmuch as it consisted more of gesture than acting. This was the predominating feature of his system. If to grow stiff and limp by turns, to roll the eyes uncomfortably, to make wry faces of a distracting variety, are sufficient to constitute acting, one would soon become a great actor. Delsarte never did compose any system that teaches, but simply a series of exhalations."

In 1873 Mr. Mackaye returned to Paris to complete his dramatic studies, and for the purpose of investigating the best art methods of Europe. While in London he was induced by Tom Taylor to play Hamlet at the Crystal Palace, and subsequently began a tour of the provinces, but ill health compelled him to give up the tour. During his sojourn in England he collaborated with Tom Taylor two plays, Arkwright's Wife and Clancarty, and with Charles Reade he collaborated a play entitled Jealousy. He began with George Eliot a dramatization of "Silas Marner," but it was never completed.

On his return to America he produced in 1875 his adaptation of Rose Michel at the Union Square Theatre, New York, where the play ran for 122 nights. The subsequent plays from his pen that were produced in this country were Queen and Woman, 1876; Won at Last, 1877; Through the Dark, 1878; An Iron Will, 1879, reintristened Hazel Kirke, and brought out at the opening of the Madison Square Theatre in 1880, where it had a phenomenal run; A Fool's Errand, 1881; Dakolar, 1884; In Spite of All, 1885; Rienzi, reconstructed and rewritten for Lawrence Barrett, 1886; Anarchy, subsequently called Paul Kauvar, 1887; and Money Mad, a new version of Through the Dark, 1890. In 1876 he wrote in collaboration with A. C. Wheeler, a play called Twins, which was produced at Wallack's Theatre, New York.

Shortly after his return from Europe Mr. Mackaye opened the Lyceum School of Acting, which was the foundation of the present American Academy of the Dramatic Arts. Among his pupils were John McCullough and Harry Montague.

In addition to his fame as a playwright Mr. Mackaye attracted a great deal of attention through his invention of the double elevating stage and the elevated orchestra successfully introduced by him in the present Madison Square Theatre, which was erected after his own plans. Owing to a misunderstanding the Mallorys failed to renew their contract with Mr. Mackaye to manage the Madison Square Theatre, and in 1885 he built the Lyceum Theatre, introducing his inventions of a disappearing orchestra and folding chairs.

His last venture was an attempt to erect in the World's Fair grounds in Chicago the much talked-of Spectatorium with a gigantic auditorium for the purpose of producing a grand spectacle of Columbus. The building could not be completed in time for the Fair, and the enterprise resulted in great loss to the subscribers. Mr. Mackaye then undertook to erect the Scenitorium, a reproduction of the Spectatorium on a smaller scale. The Scenitorium has been opened in Chicago but does not seem to have proved a profitable venture so far.

Mr. Mackaye broke down recently from overwork, and was given a benefit at Hooley's Theatre, Chicago, last Tuesday, on which occasion Roland Reed read a letter of thanks from the gifted playwright. In response to this letter Mr. Reed spoke feelingly of Mr. Mackaye's genius.

Mrs. Mackaye, Dr. Parker, and a nurse were with Mr. Mackaye at the time of his death. He leaves a son who was at one time in Kate Claxton's company, and is now in journalism. The body of Mr. Mackaye was taken to La Junta, Col., where it will be embalmed previously to being sent to Chicago. From Chicago the body will probably be forwarded for burial in New York.

Notes.

Edward Irving Darling died in Mt. Clemens, Mich., on Feb. 23, aged thirty-two years. His remains were cremated in Detroit, and the ashes taken to Washington, D. C., his mother's home. The deceased was a son of the late General Darling of Louisiana, and was born Oct. 9, 1862. It is said that he could trace an unbroken lineal descent for twenty-seven generations in direct line with royalty and noble houses in England and France. He was educated at Mt. Pleasant Military Academy, at Sing Sing, and in the Kentucky Military Institute, where a scholarship was conferred upon him in memory of his father. When he was two years old, his father died, and his mother, who was the founder of the Daughters of the Revolution, devoted her life to her son. Mr. Darling composed The Jolly Bachelors, a comic opera produced by John T. Stevens. He also wrote the score of an opera for Emma Abbott, and at the time of his death was engaged on the music for The Vikings, the libretto of which was written by Estelle Clayton. The deceased was associated for a time as a writer with A. C. Wheeler. During President Harrison's administration, he was appointed a consul to Buda Pesth, but an accident prevented his acceptance of the post. He leaves a widow and two children.

Lilian Durell (Mrs. Charles F. Atkinson) died last Friday aged twenty-eight. The deceased, who appeared to have a brilliant future as a singer and an actress, was born in Boston. She first appeared in the chorus of Patience, in the Museum, but her voice was soon recognized, and she joined the Lillities, appearing with Frank Daniels, Jennie Yeamans, and others now prominent. For two years she was the star of the Aphrodite company, this piece being a dramatization of A Tinted Venus. She then retired from the stage for a time to devote herself to study for the grand opera stage. Her first part on her return to the boards was Mignon, which she gave in several New England cities, and finally in Boston in the Spring of 1892. A year ago she appeared as Marguerite in Faust at the Boston Theatre, and won great artistic success. This was her last part, for the traces of consumption so were already seen, and she grew worse rapidly. She was taken to Colorado last Fall in the vain hope that a change of climate might prove beneficial. She grew no better, and died in New York, where she remained on her homeward journey. The deceased had one daughter. Gladys Florence Gilbert was her sister.

William P. Adams, known on the stage as Billy Fuller, the comedian, died suddenly on Feb. 14, in Mobile, Ala., where he had gone for the benefit of a change of climate. His disease was congestion and heart failure. The funeral was held at his home in Chicago on Feb. 18, and was largely attended. The interment was in Graceland Cemetery. Mr. Adams was a native of Massachusetts. He entered the profession twenty years ago. For two seasons he played in Philadelphia and then joined the Templeton Opera company, remaining with it many years. He became a great favorite in comedy parts, and made a specialty of as Farmer Rocco in The Mascotte. He married Isabel Vane, a member of the company, and after several seasons he left the profession to take the management with his brother Burton, of the Western department of the James W. Tufts' soda fountain and silverware business. He made a comfortable fortune in this field, and he leaves his widow and sons well.

Henry Warren died in Chicago, at the residence of his daughter, Mrs. Wentworth, last Wednesday night, age eighty years. He was born in Baltimore, where his father, William Warren, was manager of the Holliday Street Theatre. William Warren, Jr., the late famous comedian, was his brother, and his three sisters, Mrs. John R. Rice, Mrs. Hanchette and Mrs. Annie Marble, were actresses. The second wife of Joseph Jefferson is a daughter, and another daughter, Henrietta, married William Castle, the baritone singer. Harry Warren, the comedian, and William Warren, of the Coates Opera House, Kansas City, are his sons.

Ernest Camille Sivori, violinist, died on Feb. 19 in Genoa, where he was born on Oct. 25, 1815. He was Paganini's only pupil. At the age of six years he played in public, and when ten years old he was heard in Paris and London. He visited the United States and South America in 1845, and created great enthusiasm. He made a fortune, which was lost in speculation. In 1886 the French government decorated him with the Cross of the Legion of Honor.

C. H. Rowland died on Feb. 11 at his mother's home in this city. He was an advance agent and had traveled ahead of The Cruiskeen Lawn, True Irish Hearts, and The Fairies' Well. He leaves a widow and two children.

Colonel F. J. Jarad, manager of The Midnight Alarm, died of pneumonia in the Cottage Hospital at Des Moines, Ia., last Friday, after two days' illness. The remains were sent to Brookville for interment.

Francisco Asenjo Barbieri, a well-known Spanish composer of music, died on Feb. 19 at Madrid. He was born in 1823.

REFLECTIONS.

The John Dillon company has been reorganized. Herbert E. Sears left the organization at Mount Vernon, Ill.

R. E. Johnston has bought the interest of Rudolph Aronson in the management of Henri Marteau, the violinist.

Charles Mitchell, the pugilist, occupied a box at the Columbus Theatre, Harlem, last Thursday night, during the performance of Gentleman Jack by James J. Corbett, and after the play visited his vanquisher in the latter's dressing room.

Married.

BROWNE-McMILLEN.—J. S. Browne and Maria McMillen (Maria Roe), at Grinnell, Ia., on Feb. 10.

BRICKLEY-EAUCLAIRE.—Frank P. Brickley and Marie A. Eauclaire, at Lowell, Mass., on Feb. 20.

CARLETON-MAY.—Henry Guy Carleton and Olive May, at Milwaukee, Wis., on Jan. 21.

HILL-WESTPHALEN.—Albert Hill and Kate Westphalen, in Cincinnati, on Feb. 21.

WINCHELL-KEOWN.—H. H. Winchell and Estelle Keown, in Butler, Mo.

Died.

ADAMS.—William P. Adams, professionally known as Billy Fuller, suddenly at Mobile, Ala., on Feb. 14, of heart failure.

DARLING.—Edward Irving Darling, at Mt. Clemens, Mich., on Feb. 23, aged 32 years.

DURELL.—Lilian Durell (Mrs. Charles F. Atkinson), in New York, on Feb. 22, aged 28 years, of consumption.

JARAD.—S. J. Jarad, in Des Moines, Ia., on Feb. 23, of pneumonia.

MACKAYE.—James Steele Mackaye, at Timpas, Col., on Feb. 25, aged 50 years.

ROWLAND.—C. H. Rowland, aged 38, in New York, on Feb. 11.

WARREN.—Henry Warren, in Chicago, on Feb. 21, aged 80 years.

OPEN.

WEEKS

March 18

AND

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CORRESPONDENCE.

(CONTINUED FROM PAGE 7.)

PORTSMOUTH.—OPERA HOUSE (E. A. Mitchell, manager): Rice and Hoey Feb. 13; fair-sized and well-pleased audience. Henry E. Dixey presented Adonis 20; well-filled house.——MASONIC: There is a good advance sale for O'Dowd's Neighbors 21.——MUSIC HALL (J. O. Avery, manager): Date changed for Felix Morris from 19 to 23. Lewis Morrison booked for 20 cancelled. Next, Nellie McHenry.

NEW JERSEY.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): J. K. Emmett Feb. 16; good business. Martin J. Dunn 19.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Two large audiences witnessed The Fast Mail Feb. 16, 17. The drawing powers of The Silver King, which was presented 21, are simply wonderful considering that this is the thirteenth year of the play. A good sized audience enjoyed the performance. The Waite Comedy co. 26-8.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): George Grossmith gave one of his humorous and musical recitals on Feb. 15.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): The Messenger from Jarvis Section attracted only light houses Feb. 19-21, although the piece was interpreted by a clever co. The Struggle of Life followed 22-24 to slightly better attendance. The drama was well mounted and presented.

NORTH CAROLINA.

CHARLOTTE.—NEW CITY HALL (N. Gray, manager): Mme. Louise Natali in Il Trovatore Feb. 19; large audience; performance excellent.

OHIO.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Charles A. Gardner's co. in The Prize Winner to a crowded house Feb. 19. Although Mr. Gardner was confined at the Hotel Reece with a congestive chill, his part was taken in a very acceptable manner by the autho., James R. Gary, and the entire performance gave general satisfaction.

DELAWARE.—CITY OPERA HOUSE (Abner Getzer, manager): Roswell G. Horr lectured on "Labor Problem" to a good house Feb. 13. London Gaiety Girls 22.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Frederick D. Losey in impersonation of the character of Oliver Twist 21; fair attendance.

CANTON.—THE GRAND (Cool and Stewart, managers): The Dazzler Feb. 13; capacity of the house. The performance was for the benefit of the local lodge of Elks and was followed by a banquet in the Elks' hall, at which the men of the co. were entertained. Clark and Cox's spectacular Ben Hur by local talent 14-17; large audiences.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Aristocracy Feb. 14; good business. Alabama 20; She 22.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Robert Cook's Dramatic co. 19-24; fair opening business.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Dr Carver in The Scout Feb. 2-17; fair business. Ezra Kendall opened to a fair house 19. Bessie Bonehill in Playmates 26-3; Aristocracy 5-10.——ITEM: A fire occurred at the Grand during Dr. Carver's engagement. It was promptly extinguished with but a trifling loss.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): H. C. Kennedy's White Slave co. to a large house Feb. 16.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): T. B. Alexander week of Feb. 12-16; light attendance. Wilfred Clarke 26. March attractions: Pay Train, Fast Mail, Breezy Time.

MANSFIELD.—MEMORIAL OPERA HOUSE (R. R. Endly, manager): White Slave, headed by Mary Anderson, Feb. 15; small audience; good performance. Alabama 27; McCarthy's Mishaps 2; Paul Kauvar 13; Lewis Morrison 15.

HAMILTON.—GLOBE OPERA HOUSE (Frechtling and Connor, managers): Sanger and Bothner's new musical farce comedy, The Voodoo, or A Lucky Charm played for the benefit of Phillips' Division No. 29 U. R. K. of P. to a very good house Feb. 17.

URBANA.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): A. V. Pearson's She Feb. 16; fair business. True Irish Hearts 19.

CHILLICOTHE.—MASONIC OPERA HOUSE (William H. Cutter, manager): Black Crook to the capacity of the house Feb. 9. Duncan B. Harrison's Paymaster 10; fair house. The Voodoo, with Ada Bothner in the cast, drew a full house 16.

URBANA.—MARKET SQUARE THEATRE (C. O. manager): The World Against Her Feb. 14; fair business. Keller gave a fine performance to a big house 16. Alabama 19; another big house. London Gaiety Girls 22.——ITEMS: Clarence F. Montaine and Genevieve Beaman joined the Alabama co. here. Mr. Montaine as Colonel Moberly, and Miss Beaman as Mrs. Page. Both made hits in these parts. Ed Mass sends his regards to THE MIRROR.—Gertrude Magill, of the Alabama co., is a niece of the eminent comedian, Fred. Warren. Last season she was in a railroad wreck at this point.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): The White Slave co. pleased a small house Feb. 14. Held by the Enemy, by local talent, for the benefit of the poor 20; good business. Neil Burgess' County Fair 24.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): N. S. Wood opened to a fair house in The Streets of New York Feb. 19-24. Archie Boyd comes 26 in The Country Squire. Donnelly and Girard in The Rainmakers 5-7; Under the City Lamps 8-10.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): True Irish Hearts Feb. 17; good house; audience well-pleased. Al. G. Field's Minstrels 3.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): Alabama Feb. 17; on account of bad weather, small house.

LIMA.—PAUDOT OPERA HOUSE (Moore and Lutz, managers): Alabama gave a very satisfactory performance to a good house Feb. 16. County Fair 22; Tuxedo 23.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Frances H. Burnett's Little Lord Fauntleroy co. Feb. 17; well-pleased audience.

ZANESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager): Mr. and Mrs. Keller mystified a good-sized audience Feb. 15. Due: Corinne Opera co. 26.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Phil. W. Peters Feb. 23; Dr. Carver 26; McCarthy's Mishaps 20.

MT. VERNON.—WOODWARD OPERA HOUSE (F. Green, manager): Dark.——STAR THEATRE (J. Dean, manager): Russell's co. Feb. 12-17; fair business.

BOWLING GREEN.—GRAND OPERA HOUSE (Fulton and Rudolph, managers): Phil Peters in The Old Soger Feb. 14; light house; good performance.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): Dark Feb. 12-14. Fanny Rice 15-17 (four performances) in A Jolly Surprise and Miss Innocence Abroad, with The Little Broom Seller as a curtain-raiser, drew good houses. This was her first appearance here. She made an exceedingly favorable impression.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): The Secret Marriage, a scenic drama, did an average week's business 12-18.——ITEMS: Preparations are now under way, through the auspices of the Portland Multnomah Athletic Club, for a production at the Marquam, some time in April, of Frederick R. Nelson's burlesque, Mr. and Mrs. Cleopatra. Sixty young men of Portland will comprise the cast and chorus. Herbert L. Brown and William T. Wallace, of this city, will direct and manage the burlesque. Everyone here is taking a deal of interest in it. It will undoubtedly eclipse the attractiveness of a similar play given by the M. A. C. at the Marquam last April.—Will Wheeler, in advance of Patti Rosa, arrived 15.—Don J. Bell, who has been ticket taker at the main door of the Marquam for the last two years, resigned his position 17. Outside duties required his undivided attention.—The Imperial Order of Red Men, of this city, attended Cordray's 12-18 a body, to show their appreciation of the many favors received by them from Manager Cordray.—The serpentine dance given by Minnie Tittell 5, at Manager Friedlander's benefit, was the best in that line ever seen here.

PENNSYLVANIA.

MINERSVILLE.—OPERA HOUSE (Roebrig and Kear, managers): The Burglar Feb. 10; fair sized and highly pleased audience. Eugene Moore as William Lewis the Burglar, and Little Lottie Brisco as Editha made decided hits.——ITEM: Wilfred Clark in Tit for Tat booked for Feb. 1 did not appear, after the city was billed, and advance sale of $80.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Annie Ward Tiffany in Lady Blarney Feb. 17; first class performance to small attendance. Effie Ellsler 20; fair audience.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Oliver Byron and wife Feb. 14 in Heart of Africa to a fair house. Mr. and Mrs. Cyril Norman 17 in Blue Grass gave satisfaction to a small house. The Diamond Breaker 20; Donnelly and Girard 27.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Robin Hood was given in a very acceptable manner at advanced prices to a crowded house Feb. 15. Some complaint was made at the smallness of the orchestra with the co. Annie Ward Tiffany in Lady Blarney to a medium-sized audience 20. Strong counter attraction in Schubert Lady Quartette at Library Hall who drew a good house. County Fair 1.

ALLENTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): George Thatcher with an excellent co. presented Africa Feb. 14 to a full house. Carl Hawtin pleased a good-sized audience in Silver King 16. A small but appreciative audience saw Hands Across the Sea 19; both co. and performance excellent.

MORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): Maurice Drew's Players supported by Lizzie May Ulmer in repertoire Feb. 12-17 to fair houses. Charles A. Loder in Oh, What a Night 22-24.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): A Dark Secret Feb. 15; medium attendance. Punch Robertson opened for a week 19.——EXCHANGE LYCEUM: Gregan Charley and variety opened 19.

UNIONTOWN.—GRAND OPERA HOUSE (James T. Davies, manager): The Diamond Breaker Feb. 16; fair business.——ITEM: Charles W. Goodrich, of The Diamond Breaker, was taken ill 8 in Indianapolis, and Manager Neil Florence has been playing his part since.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Belle Archer in An Arabian Night Feb. 16; small audience.——ACADEMY OF MUSIC (J. O'Hearn, manager): James Young as Hamlet 15; small sized audience.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): The production of The Sorcerer by the local opera co., under the auspices of Tyrone Lodge No. 212 B. P. O. Elks 16, was a decided success, the house being crowded to its capacity, and the opera was received with the greatest enthusiasm. Prof. A. M. Warren, of Philadelphia, as musical director, contributed invaluably to the success of the production. Blue Grass 19; good performance to small audience.——ITEM: W. F. Wise and Co., scenic artists, prepared a special set of scenery for the production of The Sorcerer.

ROCHESTER.—OPERA HOUSE (Miller and Scoff, managers): Slavery Days pleased a fair house Feb. 17. Newton Beers 22.

CORRY.—WEST'S THEATRE (L. A. White, manager): Effie Ellsler Feb. 19; good business; well-pleased and fashionable audience. Bubb and Bennett's Comedy co. 5-10.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little, manager): Girls from California did a poor business week of Feb. 12-17, owing to the bad weather. Slavery Days with its cabe walk opened well 19. Week of 26-March 3 The Drummer Boy by local talent under direction of ladies of the G. A. R.——ITEMS: The Boston Lyceum co. have been engaged by Manager Little for a season of standard drama, beginning March 19. This will be the first engagement ever played by this organization at popular prices. Manager Little has completed his arrangements with the New York Opera co. for a season of Summer opera at popular prices.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Oliver D. Byron in The Heart of Africa pleased a large audience Feb. 15. Enemies for Life 16, 17, only fair business.——JOHNSTOWN OPERA HOUSE (E. D. Griswold, manager): Blue Grass was presented 16. The Diamond Breaker pleased a good house 19.

POTTSTOWN.—GRAND OPERA HOUSE (George E. Harrison, manager): Hands Across the Sea pleased a good-sized audience Feb. 16.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Aora closed a fairly successful week Feb. 17, playing a repertoire including Missy, Pretty Poll, Second Daughter, Daisy Dean, A Pretty Hoyden, Gypsie's Fortune, and Jack Sheppard. The co. has some of the best repertoire talent on the road, notably Fred. Williams, J. M. Donovan, Harry Driscoll, D. Seymour, Minnie Dehn, Jennie Kendrick, and Alma Chester. H. J. Ellis, in advance of Aora, reports that everything is getting in readiness for the Sensational Boom Model Burlesque and Spectacular co. for next season. Mr. Ellis is the manager.

PITTSTON.—MUSIC HALL (J. A. McDougall, manager): Hands Across the Sea Feb. 21; good performance to a fair house. My Colleen 27.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Agnes Herndon in La Belle Marie to light business Feb. 15. George Thatcher in Africa 16; fair business. Katie Emmett in Killarney 17; good business. Thomas W. Keene in Richard III. to a large and well-pleased audience 19. Sol Smith Russell 19 in A Poor Relation to large business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gleinter, manager): George Thatcher in Africa Feb. 19; small audience; good co. George Dixon 22; A Texas Steer 23.

EASTON.—ABLE OPERA HOUSE (W. E. Detweiller, manager): Watte's Comedy co. Feb. 12-17; crowded houses. Lady Windermere's Fan pleased a large audience 19. Katie Emmett 24.

READING.—GRAND OPERA HOUSE (George W. Miller, manager): Carrie Louis in Kittie O'Connor, Midnight Call, The State Capitol, drew large houses 14-17.——ACADEMY OF MUSIC (John D. Mishler, manager): George Thatcher gave a very good performance of Africa to a large house 15. The Silver King drew large houses 17. A Texas Steer was well given to a large house 20.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Charles L. Davis in Alvin Joslin Feb. 17; good house. The Robinson Opera co. has been playing all this week to large and enthusiastic audiences.

WARREN.—LIBERTY THEATRE (W. A. Alexander, manager): The Dark Secret Feb. 16; fair business. Annie Ward Tiffany 24; the Schumann Quartette 27.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): W. Quay Hoxie Feb. 15; fair sized audience. Mock Trial 16, 17; small houses.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Hands Across the Sea Feb. 17; fair business afternoon and evening. Mora-Williams repertoire co. opened 19 for a week, and up to date have done good business. They are using the coupon plan, and it works successfully.——DOBIS' EDEN MUSEE: Good business. Donnelly and Girard in The Rainmakers 26. Cortune 3; Waite Comedy co. 5, week; Darkest Russia 12; Trip to Chinatown 24; Pay Train 27; Mr. and Mrs. Kendal 29.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Across the Trail Feb. 17 drew fairly well. Local entertainment under auspices of Knights of the Mystic Chain 16 filled the house.——ITEMS: A new Wonderland Musee has been opened in Odd Fellows' Hall, and is doing a fair business.—Blue Grass and Tuxedo have cancelled their dates here for some reason unknown.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Levy, managers): A co. composed of home talent, assisted by Louis McGowan and Mrs. J. S. Eley (ex professionals) gave a very creditable performance of Iolanthe to crowded houses 26, 27. Katie Emmett in Killarney to a small house 19.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Mr. and Mrs. Oliver Byron in The Heart of Africa pleased a large audience Feb. 19.——ALTMEYER'S THEATRE (Cool and Stewart, managers): The Diamond Breaker played a return date 17 to fair business.

TITUSVILLE.—OPERA HOUSE (O. E. Gleason, manager): The Dazzler, return date, Feb. 14; S. R. O. Co. first-class. A Dark Secret 15; fair business; good co. Annie Ward Tiffany in Lady Blarney 19; fair business. Co first-class. The Shuman Quartette of Chicago 20; large business; general satisfaction.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Thomas W. Keene in Richard III. Feb. 12; receipts $800; general satisfaction. Peck's Bad Boy 20; crowded house.

SHARON.—CARVER OPERA HOUSE (W. H. Freemont, manager): Russell Hudson Comedy co week of Feb. 12-24.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): George Thatcher's Africa pleased a large house Feb. 19. Katie Emmett in Killarney drew a top-heavy house 20. Sol Smith Russell in his new comedy April Weather 21 drew a S. R. O. house.——WAITE'S MUSIC HALL (Daniel L. Hart, manager): The Messenger from Jarvis Section 15-17 to good business. James R. Smith as Uncle Dan'l, and Louise Hamilton as Clip were very clever, and the rest of the co. were competent. Ramie Auyen and a strong supporting co. in Dangers of a Great City opened for a three nights' run 19 to fair business.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Imperial Circus Feb. 12-17; fair business. Silver King 22; big business. George H. Adams in A Country Terror 23, 24.——ITEM: William Snowles, principal rider of Imperial Circus co., had a sad experience in Frankford last week. As he was dressing for his act on Wednesday evening he received a dispatch that his mother was dead. Thursday morning he received a second dispatch stating that his wife, Daisy Belmont, was very ill in Chicago. On his return from his mother's funeral at New Brunswick he was informed by his groom that his finest horse, "Diamond," was dead with lockjaw.—Mrs. Robert Stickney left for her home in Cincinnati.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): John L. Sullivan appeared Feb. 15 in The Man from Boston. Local amateurs in Imogene, or The Witch's Curse had a fair house 19, and gave a very even performance. Sadie Hasson in A Kentucky Girl 21, and The Hustler with John Kernell 22.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (W. B. Smith, manager): Katherine Rober in Kathleen Mavourneen Feb. 19-24; fair business. Max Freeman in Beacon Lights 26-3.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Louise Natalie Operatic co. Feb. 15; good performance to a crowded house.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Old Homestead drew the banner house of the season Feb. 16; S. R. O. Rhea, matinee and evening, 17, presented Josephine and La Gioconda to good houses. Wang 22; Alexander Salvini 26.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Richard Mansfield in Beau Brummell, The Scarlet Letter, and A Parisian Romance to large houses at advanced prices Feb. 8-10. Al. G. Field's Minstrels 12; very large house. In Old Kentucky next.——AUDITORIUM (B. M. Stainbeck, manager): Harvard Quartette 12; fair audience.

GALLATIN.—TOMKINS' OPERA HOUSE (H. A. Holmes, manager): Noss Jollity co. Feb. 16; delighted audience. Due: Maria Louise Bailey 20; Schubert Symphony Club 24.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Rhea and co. pleased a fair sized audience Feb. 16. Old Homestead, with matinee, 17 to S. R. O. at matinee and full house at night; delighted audience. McCarthy's Mishaps 21; Wang 23; Salvini 27; Crust of Society 28.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Schubert Symphony Club (E. H. Purcell, manager) Feb. 16 to a well filled house. Performance very satisfactory.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Al. G. Field's Minstrels Feb. 14; top-heavy house. Florence Bindley in The Pay Train 15; good house. Schubert Symphony Concert co. 20.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Al. G. Field's Minstrels Feb. 15; crowded house. Ivy Leaf was presented 19. Black Crook 21; Gus Williams 29.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): In Old Kentucky Feb. 12-14 proved a very agreeable surprise to every one. It is distinctly a Southern play and easily caught public fancy here. Naturally so, too, for it is not only different from the general order of plays, but gives a correct portrayal of Kentucky life. House dark 15-17. The Old Homestead 19-22 to big houses. Clara Morris 22-24; Marie Jansen 26, 27. Mr. and Mrs. Kendal 28, 1.——GRAND (Currey and Boyle, managers): Barney Fergueson in McCarthy's Mishaps 22-24; Wilson Barrett 26.——THE BIJOU (J. H. Miller, manager): The Ivy Leaf to fair houses last week. This week we have the Noss Jollities in A Quick Match, an excellent specialty organization. They have opened to good business and should draw crowds throughout the week. Rogers Brothers 26-3.——ITEMS: Leland T. Powers, reader, at Tabernacle 16, 17 to fair audiences. Edward Baxter Perry, the blind pianist, appeared at Ward's Seminary 17. Mrs. Carrie B. Johnson, pianist, at Watkins Hall 16, was greeted by an enthusiastic house. Bill Nye and William Hawley Smith are at the Tabernacle 27.

TEXAS.

GAINESVILLE.—OPERA HOUSE (Paul Gallin, manager): Harry C. Gibson presented Senator McFee Feb. 17.

HOUSTON.—OPERA HOUSE (R. Bergman, manager): A Railroad Ticket to satisfactory business afternoon and evening of Feb. 12. Stuart Robson in The Comedy of Errors 14; large and cultivated audience.

ABILENE.—OPERA HOUSE (W. F. Batjer, manager): Spooner Dramatic co. Feb. 12-17; good business. Ex-Governor Hubbard lectures 24; Ovide Musin 5.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): By Wits Outwitted, return engagement, to small business Feb. 15. Lillian Lewis in Credit Lorraine and La Tosca, matinee and night performance, 16; large audiences.

STERNEY.—OPERA HOUSE (W. H. Sims, manager): A local co. presented Sweetbriar; or, The Flower Girl of New York, Feb. 17, at half prices, to S. R. O.; benefit Cemetery Association. Next, By Wits Outwitted.

EL PASO.—MYERS' OPERA HOUSE (J. J. Stewart, manager): A Railroad Ticket Feb. 16, 17; big houses. Ole Olson 28.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Rhea in Josephine Feb. 16; Roland Reed in Innocent as a Lamb 19; both drew good houses. Lillian Lewis in Credit Lorraine matinee, Good-Bye, Sweetheart, night, 26; general satisfaction.

WAXAHACHIE.—OPERA HOUSE (P. F. Davenport, manager): By Wits Outwitted Feb. 14; fair business. Due: Ex-Governor Bob Taylor 19; Ovide Musin 21.

TAYLOR.—OPERA HOUSE (R. A. Booth, manager): Roland Reed in Innocent as a Lamb Feb. 14; good business. Mahara's Minstrels 16.——ITEM: Manager Booth has just leased the Opera House for another year, and says he will as heretofore secure only the best co. traveling for the theatregoers of Taylor.

DALLAS.—OPERA HOUSE (George Anzy, manager): Roland Reed Feb. 11, matinee and night, in Innocent as a Lamb and his new play, Dakota, to the capacity of the house. Mr. Reed, after repeated calls, made a very witty speech. His leading lady, Isadore Rush, attracted a great deal of attention by her beautiful gowns and marvellous beauty. Si Perkins 12; large audience. Ole Olson 14; good house. Still Alarm 16; remunerative business. Stuart Robson 20; Lillian Lewis 23.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Sam J. Burton and Lillie Coleman presented Si Perkins to a packed house Feb. 14; performance fair. Ole Olson 15; large audience. Due: A Pretzel 19, Mr. Potter of Texas 23; Lillian Lewis 27.——GOGGAN HALL: Annie Abbott, "the little Georgia magnet," 16, 17 and matinee, to good business.——ITEM: Annie Abbott is originally a Waco girl, having formerly lived here, and her visit here was welcomed by a host of her old friends.—Sam Hobson, manager of the Auditorium, also superintendent of the Hobson Electric Railway, left for Atlanta, Ga., 10 to put in a street car system there. Mr. C. W. Hobson will manage the Auditorium hereafter, and has booked a number of first-class attractions for the Summer season, which opens May 1.—The citizens here have made preparations, and are to have a grand Cotton Palace this Fall, to open Oct. 1. Visitors from all over the United States are expected.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Daniel Sully in The Millionaire Feb. 12; A Railroad Ticket 13, 14; both to fair business. Stuart Robson 15, 16 in The Comedy of Errors and Leap Year to good business. Ole Olson opened to a good house 18. Still Alarm 20, 21; Richard Mansfield 22, 24.——ITEM: Harry Williams is still at Cline, Tex., and doing well. His health is rapidly improving.—Considering it was Lent, Stuart Robson's business was phenomenal.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Sam J. Burton and Lillie Coleman presented Si Perkins Feb. 12 to a fair sized house. Their brass band was one of the main features.—Ole Olson, with James T. McAlpine in the leading role, was presented to a small house 15. Still Alarm 17; well-filled house.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Lillian Lewis in Good-Bye, Sweetheart, Feb. 12; good-sized audience. Roland Reed drew one of the best houses this season 14 in Innocent as a Lamb. By Wits Outwitted was presented to poor business 17.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mike, managers): Hettie Bernard Chase Feb. 12-14 in Little Coquette, Uncle's Darling and Our Railroad Men to good business; performance quite satisfactory. Sam Burton and Lillie Coleman in Si Perkins; fine business. Mahara's Colored Minstrels 19; Lillian Lewis in Good-Bye, Sweetheart, 28.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Ensign drew fair houses Feb. 12-14. Frances Gaunt, Atkins Lawrence and little Edith Wright met old friends and were warmly received.——ITEMS: The Fire Patrol, which was booked for 19, 20 has failed to appear and Manager Benton has not been able to locate them by wire.—The Legislative Ball, which is generally the biggest similar event of the season, will be given at the Salt Lake Theatre 21. Proceeds for charity.

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, manager): James O'Neill in Monte Cristo Feb. 8; S. R. O. The Ensign 15.

VERMONT.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): My Colleen Feb. 20; fair house. Frank McNish appeared in his specialty. Duff Opera co. delighted a good sized audience 19. Marriage by Lanterns and Philemon and Baucis were produced. Due: Casper the Yodler 28.——ITEM: Goldsmith Orchestra is discoursing fine music of late.

VIRGINIA.

ALEXANDRIA.—LANSON'S OPERA HOUSE (J. M. Hill, manager): Wilfred Clarke in Tit for Tat Feb. 15; small but pleased audience. "Parson" Davies' U. T. C. co. 17-21; good business. Prodigal Father 26.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Webster-Brady co., featuring Jack Dempsey in After Dark, appeared Feb. 13. Denman Thompson's Old Homestead 16; big business.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Leterman, manager): Sam M. Young's Melville co. 5-10; crowded houses nightly at cheap prices. Little Ethel Day was presented with a gold necklace, the gift of Manager Leterman, in appreciation of her performance during the week. "Parson" Davies' U. T. C. co. 26; good house. Wilfred Clarke in Tit for Tat and Little Butterfly 16, 17 to large audiences; good performances.

FREDERICKSBURG.—OPERA HOUSE (Joe Stable, manager): Charles L. Davis presented Alvin Joslin to a large and pleased audience Feb. 13.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Charles L. Davis in Alvin Joslin Feb. 14; poor house. Alexander Salvini in The Three Guardsmen 19, Ruy Blas 20; very good attendance.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): Spider and Fly Feb. 14, 15; big business.

SEATTLE.—THEATRE (John W. Hanna, manager): Fanny Rice Feb. 12-14; good houses. Spider and Fly 22-24; Patti Rosa 26, 27, 28.——PIKE STREET THEATRE: Little Edna Keeley co. 15-19; good business.——ITEM: Instead of Minnie Tittel reopening Cordray's as heretofore announced, Ethel Brandon will reopen the house Feb. 26 in The Countersign.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Large houses greeted the Spider and Fly co. Feb. 12, 13. Due: Fanny Rice 20.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Barlow Brothers' Minstrels Feb. 16; big house.

LA CROSSE.—THEATRE (C. W. Riley, manager): Colonel Robert G. Ingersoll lectured on "Shakespeare" Feb. 14; receipts, $500. The Lost Paradise 16; fair house. Due: Robby Gaylor 23.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (A. C. Jenkins, manager): Barlow Brothers' Minstrels Feb. 14; large and well-pleased audience. Aiden Benedict's Fabio Romani 23; Colonel Robert G. Ingersoll on "Abraham Lincoln" 27; Hanlon Brothers' Fantasma 28 March 1.——ITEMS: Charles H. Pearson, agent for Barlow Brothers' Minstrels, closed here, and his place was taken by C. H. Long.—C. C. Wilson has joined the co. as press agent.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Charles Frohman's Lost Paradise Feb. 17; large audience. Colonel Robert G. Ingersoll delivered his famous lecture on "Shakespeare" to a large, cultured and very attentive audience 19.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Barlow Brothers' Minstrels Feb. 17; good-sized audience.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Barlow Brothers' Minstrels Feb. 15; big house.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Gloriana Feb. 12; good sized audience. Lost Paradise 14 (Charles Frohman's co.); fair house; well-pleased audience. Robert Gaylor in Sport McAllister 20; Primrose and West's Minstrels 22.——ITEM: Manager Buringame is certainly to be congratulated on his success with the Eau Claire and Winona houses, having large audiences at both places, even during these "good Democratic times."

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Keller, Feb. 14, pleased a large audience with an entirely new entertainment. Cousins 27; Donnelly and Girard 2, 3.——GRAND OPERA HOUSE (Charles Feinler, manager): Gus Hill's Vaudevilles 15-17; splendid business and well-pleased audiences. A. Y. Pearson's She co. 12-17; good co. and large business. Due: Rose Hill Folly co. 25-27; Hills New York Stars 28-4.

MOUNDSVILLE.—OPERA HOUSE (John Higgins, manager): Girls from California Feb. 19; fair house. Due: Across the Trail 3.

HUNTINGTON.—DAVIS' OPERA HOUSE (Joseph R. Gallick, manager): The Dazzler Feb. 9; fair business. Paul Kauvar 23. ==ITEM: Manager Gallick will have some good cos. in March.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Baker Opera co. opened for a five weeks' season of light opera Feb. 19 in Boccaccio to a large and enthusiastic audience. Black Hussar 22-24; Falka and Chimes of Normandy underlined. == THEATRE ROYAL (Sparrow and Jacobs, managers): Dan McCarthy opened in The Pride of Mayo to good business 19. Mr. McCartoy is always sure of a warm welcome from the Royal's patrons. Waldman's Big Specialty co. 26. ==THEATRE FRANCAIS (Societe Francais, managers): Boccacio was the bill, with Mme. Bionville in the title role. The ballet, headed by Miles Qualitz and Newman, is a great success. ==ITEMS: The sale of the tickets for the Irving-Terry engagement opened 19. There was a tremendous rush, and some of the seats sold at phenomenal prices. Many took up their position at the box-office before daylight, and after the sale was over, the ground was strewn with rubbers, neckties, collar buttons and other mementos of the fray. No doubt speculators have been busy. Patti gives a concert in the Academy. Rose Coghlan opens 26 for four nights and a matinee.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Sheppard's World's Fair Views Feb. 17; light business. Henry Irving opened 19 in Becket to a house crowded to the doors; very fashionable audience. At the conclusion of the performance, and after repeated recalls, Mr. Irving came before the footlights and delivered a neat speech. Nance Oldfield, and The Bells were presented 20, and met with the same flattering reception as their predecessors. The Merchant of Venice will be produced at the matinee 21 concluding the engagement. Rose Coghlan 22-24; Brisbi's Equines 26-2. ==TORONTO OPERA HOUSE (J. B. Morris, manager): The Toronto was packed at the opening performance of U. T. C. 19, it being impossible to even secure standing room, hundreds being turned away. Peter Jackson took the part of Uncle Tom, and was very acceptable. The three-round boxing bout between Peter Jackson and Joe Choynski, was a scientific display, and was much appreciated. Receipts, $785.50. The same co. played to S. R. O at matinee 20. Lost in New York 26-3. ==ACADEMY OF MUSIC (J. C. Connor, manager): Antigone (local) 12, 13; large and very fashionable audiences. The Academy has been placed at the disposal of the unemployed for Wednesday evening, 21, and a first-class programme will be presented. The concert will be under the patronage of the Governor-General and Lady Aberdeen. The Private Secretary 26-3. ==MUSEE (S. L. Young, manager): Jo-Jo, the Russian dog-faced boy, is the attraction in the lecture hall, which is crowded at every performance. A clever co. fills the bill in the theatre. ==ITEM: Henry Irving has very kindly donated the sum of $250 to be expended in alleviating the distress among the unemployed in this city.

QUEBEC.—ACADEMY OF MUSIC (Hamel and Co., managers): The Eben Plympton Comedy co. opened to a good house Feb. 17, and Our Idol was produced for the first time here. Ingomar was presented 20, and was well received. Eben Plympton as Ingomar, and Marie Shotwell as Parthenia shared the honors. Mrs. Fred Hight and John C. Dixon, who are old favorites here, received rounds of applause when they appeared.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): A fair audience greeted After the Ball Feb. 1. Pinafore will be put on by local talent 2; proceeds for the benefit of Citizens' Band, with your correspondent as pianist.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Gloriana with Emily Bancker, under direction of Thomas W. Ryley, delighted large and fashionable audiences Feb. 16, 17. Carleton Opera co. 29-2. ==ITEM: F. L. Witt, of Grand Forks, C. P. Walker, of Tuxedo, and Cal. Stone, passenger agent Northern Pacific Railroad, St. Paul, are in town. Manager Ryley is trying to make an actor out of Mr. Stone, and expects he will make his first public appearance in St. Paul week of 26.

BELLEVILLE.—QUEEN'S OPERA HOUSE (L. P. Powers, manager): California Opera co. Feb. 15-17. Said Pasha, The Bohemian Girl, and Giroflé-Girofla were given; fair business. Sawtelle Dramatic co. 19-24.

LONDON.—THE GRAND (A. E. Roote, manager): R. K. Graham in After the Ball Feb. 16 drew a moderate audience which seemed well pleased. A crowded matinee and fair evening house 17 witnessed Professor G. Norris' display of intelligent dogs, and Professor D. M. Bristol's Equescurriculum entertained a medium-sized house 19, with matinee and evening performance to follow 20, 21.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Bristol's Trained Horses gave fine performances Feb. 12, 13 to poor business on account of a blizzard. Robin Hood packed the house 14. Local concert 17; Boston Ideal Colored Concert co. 20; packed house.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): New York city Dec. 25—indefinite.

A. PRETZEL (L. A. Kempton, mgr.): McGregor, Tex., Feb. 27, Fort Worth March 1, 2, Brownwood 6, Meridian 8.

A RAILROAD TICKET (W. W. Freeman, mgr.): San Francisco, Cal., Feb. 26-March 10.

A BREEZY TIME (Fitz and Webster): Fort Smith, Ark., Feb. 27, Little Rock 28.

A TEMPERANCE TOWN: Jersey City, N. J., Feb. 26-March 3.

A MAN AMONG MEN (Augustus Piton, mgr.): Harlem, N. Y., Feb. 26-March 3.

AGNES HERNDON (J. A. Jessel, mgr.): East Saginaw, Mich., Feb. 27, Bay City 28.

A BRASS MONKEY: Norfolk, Va., Feb. 27.

ALABAMA (Bainbridge and Hamilton, mgrs.): Canton, O., March 1, Youngstown 2, Newcastle, Pa., 3, Buffalo, N. Y., 5-10.

A CRACKER JACK (George H. Nicolai, mgr.): Keokuk, Ia., March 1.

ALVIN JOSLIN (Charles L. Davis): Albany, N. Y., Feb. 26-28, Peekskill March 2, Newburg 3.

AFTER THE BALL (R. E. Graham): Cincinnati, O., Feb. 26-March 3.

A TEXAS STEER: Lawrence, Mass., March 1, Lowell 2, Lynn 3, Brockton 5, New Bedford 6, Fall River 7, Worcester 8, Springfield 9, Hartford 10, Troy, N. Y., 12, 13, Albany 14, Poughkeepsie 15, Newburg 16.

ARISTOCRACY (Frohman and Hayman, mgrs.): Chicago, Ill., Feb. 19-March 3.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Chattanooga, Tenn., Feb. 27, Atlanta, Ga., 28-March 1, Mobile, Ala., 2, 3, New Orleans, La., 4-17.

A. M. PALMER STOCK: San Francisco, Cal., Dec. 23—indefinite.

A TURKISH BATH (E. H. Macoy, mgr.): Petty, Ia., Feb. 28, Eldora, March 2, Waterloo 3, Independence 5, Charles City 7, Eagle Grove 12, Webster City 14.

BESSIE BONEHILL: Chicago, Ill., Feb. 18-March 3.

BALDWIN-MELVILLE: Augusta, Ga., Feb. 26-March 2.

BEN HUR (Clark and Cox, mgrs.): Oil City, Pa., Feb. 28-March 2.

BLUE GRASS (Cyril Norman): New York city Feb. 26-March 3, Scranton, Pa., 5, Wilkesbarre 6, Williamsport 7, Hazelton 8, Allentown 9, Reading 10.

BURR AND BENNETT: Wellsville, N. Y., Feb. 26-28, Cuba March 1-3, Corry, Pa., 5-10.

BLACK JEANS: New York city Feb. 19-March 3.

BOSTON GRAND OPERA HOUSE STOCK (A. H. Dexter, mgr.): Boston, Mass., Feb. 19-March 3, Fairhaven 5, Woonsocket, R. I., 6, New London, Conn., 7, Middletown 8, Hartford 9, Bridgeport 10, New York city 12-17.

BESSIE SLATER: Maquoketa, Ia., Feb. 26-March 1.

BY WITS OUTWITTED (Hennessy Leroyle, mgr.): Wichita, Kans., Feb. 27.

BROADWAY THEATRE: Portland, Conn., Feb. 26-28, Colchester March 1-3.

CHARLES DICKSON: Corning, N. Y., Feb. 27, Bradford, Pa., 28, Olean, N. Y., March 1, Erie, Pa., 2.

CHARLES FROHMAN'S COMEDIANS: Chicago, Ill., Feb. 26-March 10.

CRAIGEN-PAULDING: Kansas City, Mo., March 5-7.

CASINO COMEDY (C. Jay Smith, mgr.): Sycamore, Ill., Feb. 27, 28, De Kalb March 1-3, Belvidere 5-7.

CORSE PAYTON (David J. Ramage, mgr.): Marshalltown, Ia., Feb. 26-March 3, Iowa City 4-10, Vinton 12-17.

CHARLES COWLES (George S. McFadden, mgr.): Brooklyn, N. Y., Feb. 26-March 3.

CRUST OF SOCIETY: Atlanta, Ga., Feb. 27.

CARRIE LOUIS (Howard Wall, mgr.): Bethlehem, Pa., Feb. 26 March 3.

CLARA MORRIS: St. Louis, Mo., Feb. 26-March 3.

CORNELL-McDOWELL (Gordon McDowell, mgr.): Galion, O., Feb. 26-March 3.

COUNTY FAIR (Arthur G. Thomas, mgr.): Warren, O., Feb. 27, Youngstown 28, Meadville, Pa., March 1, Bradford 2, Olean, N. Y., 3, Buffalo 5-10.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Utica, N. Y., Feb. 27, 28.

CHARLEY'S AUNT NO. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CHARLEY'S AUNT NO. 2 (Charles Frohman, mgr.): Boston, Mass., Jan. 1-March 3.

CONWAY DRAMATIC: Seattle, Wash., Dec. 11—indefinite.

DARK SECRET: Albany, N. Y., Feb. 26-28, Hartford, Conn., March 3.

DAVIDSON-AUSTEN: Brooklyn, E. D., Feb. 26-March 3.

DANIEL SULLY: Jacksonville, Fla., Feb. 28, Savannah, Ga., March 1, 2, Charleston S. C., 3, Augusta, Ga., 5, Athens 6, Atlanta 7, 8, Rome 9, Knoxville, Tenn., 10, Bristol 12, Roanoke, Va., 13, Lynchburg 14.

DANGER SIGNAL (E. J. Abram, mgr.): Kansas City, Mo., Feb. 26-March 4, Omaha, Neb., 4-8, Sioux City, Ia., 8, 9, Markato, Minn., 10, St. Paul 11-17.

DREW COMEDY: Norfolk, Va., Feb. 28.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Philadelphia, Pa., Feb. 26-March 3, Washington, D. C., 5-10, Harrisburg, Pa., 12, Lancaster 13, Wilmington 14, Chester 15, Pottsville 16, Reading 17.

DR. BILL (Eastern, George W. Sammis, mgr.): Chicago, Ill., Feb. 25-March 10, Joliet 12, Streator 14, Bloomington 14, Decatur 15, Litchfield 16, Alton 17.

DIAMOND BREAKERS (Neil Florence, mgr.): Berwick, Pa., Feb. 28, Milton March 1, Williamstown 2, Tower City 3, Bloomsburg 5, Shamokin 6.

DONNELLY AND GERARD: Wheeling, W. Va., March 2, 3.

EMPIRE THEATRE: Seneca, Mo., Feb. 26-28, Afton, I. T., March 1, Fair Land 2, Vinita 3.

EDGEWOOD FOLKS (Albe Heywood; O. W. Heywood, mgr.): Fort Scott, Kan., Feb. 27, Pittsburg 28, Joplin, Mo., March 1.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Bay City, Mich., Feb. 27, East Saginaw 28, Jackson March 1, Kalamazoo 2, South Chicago, Ill., 5, 6, Omaha, Neb., 8-7, Kansas City, Mo., 8-10, Colorado Springs, Col., 12, 13, Pueblo 14, 15, Salida 16, Leadville 17.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Feb. 19-March 10.

EAGLE'S NEST: Baltimore, Md., Feb. 26-March 3.

EVANS AND HOEY: Philadelphia, Pa., Feb. 26 March 3.

EZRA KENDALL: Buffalo, N. Y., Feb. 26-March 3.

E. S. WILLARD: Philadelphia, Pa., Feb. 26-March 10, Pittsburg 12-17.

ENEMIES FOR LIFE: Wilkesbarre, Pa., Feb. 26 28.

8 BELLS (John F. Byrne, prop.): Des Moines, Ia., Feb. 27, Oskaloosa 28, Decatur March 1, Cedar Rapids 2, Dubuque 3, Davenport 4, 5, Galesburg 6.

FANNY DAVENPORT: Kansas City, Mo., Feb. 26-March 2.

FAUST (Morrison's Western): Appleton, Wis., Feb. 27 Oshkosh 28, Fond du Lac March 1, Elgin, Ill., 7, Ottawa 8, La Salle 9, Streator 10.

FRIENDS (Harry A. Lee, mgr.): Lawrence, Mass., Feb. 27, Haverhill 28, Exeter, N. H., March 1, Manchester 2, Lowell, Mass., 3, Nashua, N. H., 5, Concord 6, Keene 7, Fitchburg, Mass., 8, Lynn 9, 10.

FAUST (Griffith's): Albany, N. Y., March 1-3.

FAST MAIL (Northern; Lincoln J. Carter, manager): Baltimore, Md., Feb. 26-March 3.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Cuyahoga, O., Feb. 27, Jackson 28, Athens March 1, New Lexington 2, Cambridge 3.

FLAG OF TRUCE (Walter Sanford's): Chicago, Ill., Feb. 26 March 3.

FELIX MORRIS: Allentown, Pa., March 3.

FRANK DANIELS: Fort Scott, Kans., Feb. 27, Springfield 28, Fort Smith, Ark., March 2, Paris, Tex., 3, Denison 4, Ft. Worth 5, Dallas 6, 7.

FINNIGAN'S BALL (Murray and Mack): Wabash, Ind., Feb. 27, Huntington 28, Marion March 1, Frankfort 2, Terre Haute 3.

GLORIANA (Thomas W. Ryley, mgr.): St. Paul, Minn., Feb. 26-March 4.

GERMAN LILIPUTIANS (Rosenfeld Bros., mgrs.): Detroit, Mich., Feb. 26-March 3.

GRAHAM EARLE: Gillespie, Ill., Feb. 26-March 3.

GORDON AND CASEY'S COMEDIANS: Greenfield, Ia., Feb. 26-March 3.

GIRLS FROM CALIFORNIA: Cincinnati, O., Feb. 26-March 2.

GIRL I LEFT BEHIND ME (A. Charles Frohman, mgr.): Brooklyn, E. D., Feb. 26-March 3.

GIRL I LEFT BEHIND ME (B. Charles Frohman, mgr.): Manchester, N. H., Feb. 27, Lawrence, Mass., 28, Fitchburg March 1, Worcester 2, 3, Holyoke 5, Norwich, Conn., 6, Stamford 7, Wilmington, Del., 8, Trenton, N. J., 9, Lancaster, Pa., 10, Pittsburg 12-17.

GUS WILLIAMS (George W. June, mgr.): Bowling Green, Ky., Feb. 27, Clarksville, Tenn., 28, Nashville March 1-3, Lexington, Ky., 5, Paris 6, New Castle, Ind., 7, Muncie 8, Marion 9, Frankfort 10.

GLICK'S COMEDY: New Richmond, Ind., Feb. 27, 28, Veedersburg March 1-3.

GRAY AND STEPHENS: Pittsburg, Pa., Feb. 26-March 3.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New Haven, Conn., Feb. 27, Hartford March 2, Boston, Mass., 5-10.

HOWARD STOCK: Kansas City, Mo., Feb. 18-March 3.

HOSS AND HOSS (W. G. Smythe, mgr.): Pittsburg, Pa., Feb. 26 March 3.

HENRY IRVING (Henry E. Abbey, mgr.): New York city Feb. 26 March 10.

HALLEN AND HART (James Jay Brady, mgr.): St. Louis, Mo., Feb. 26 March 3.

HENSHAW AND TEN BROECK (James L. Lederer, mgr.): Minneapolis, Minn., Feb. 25-March 3.

HETTIE BERNARD CHASE (Charles W. Chase, mgr.): Austin, Tex., Feb. 26-March 3, Taylor 5-10, San Antonio 12-17.

HUMPTY DUMPTY (Frank W. Nason, mgr.): Niles, O., Feb. 27, Sharon, Pa., 28, Ravenna, O., March 1.

HILLIARD AND ARTHUR: Boston, Mass., Feb. 26-March 3.

INSIDE TRACK: Greenville, Tex., Feb. 27, Sulphur Springs 28.

IRVING DRAMATIC: Whitehall, Wis., Feb. 26.

IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23-March 10.

IN OLD KENTUCKY (Litt and Davis, mgrs.): Kansas City, Mo., Feb. 26 March 3.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Port Huron, Mich., Feb. 26-March 3, Flint 5-10, Battle Creek 12-17.

IVY LEAF (W. H. Powers, mgr.): Indianapolis, Ind., Feb. 26, 28, Dayton, O., March 1-3, Elwood, Ind., 5, Muncie 6, Kokomo 7, Marion 8, Logansport 9, Plymouth 10.

J. K. EMMET: New York city Feb. 19-March 3.

JULIA MARLOWE: St. Joseph, Mo., Feb. 27, Lincoln, Neb., 28, Omaha March 1-3, Sioux City, Ia., 5, 6, Waterloo 7, Burlington 8, Peoria, 10, Dowagiac, Mich., 12, Kalamazoo 13, Jackson 14, Lansing 15, Grand Rapids 16, 17.

JAMES B. MACKIE: Attleboro, Mass., Feb. 27, Taunton 28, Plymouth March 1, New Bedford 2, Fall River 3, Ware 5, So. Framingham 6, Fitchburg 7, Orange 8, Athol 9, Holyoke 10, Greenfield 12, Westfield 13, Pittsfield 14, North Adams 15, Hoosick Falls 16, Bennington, Vt., 17.

JOHN DREW (Charles Frohman, mgr.): New York city Feb. 19—indefinite.

JAMES O'NEILL (W. F. Connor, mgr.): San Francisco, Cal., Feb. 19-March 10.

JAMES T. POWERS: New York city Feb. 26-March 3.

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JARBEAU COMEDY (Jeff D. Bernstein, mgr.): Indianapolis, Ind., March 1-3.

JOHN T. KELLY: San Jose, Cal., Feb. 28, Stockton March 1, Sacramento 2, 3, Portland, Ore., 5-7, Olympia, Wash., 8, Seattle 9, 10, Vancouver, B. C., 12, Westminster 13, Victoria 14, Tacoma, Wash., 15, Spokane Falls 16, 17.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Camden, N. Y., Feb. 28, Fort Plain March 1, Gloversville 2, Frankfort 3.

J. H. WALLICK: Indianapolis, Ind., Feb. 26-March 3, Grand Rapids, Mich., 4-10, Detroit 12-17.

JANE (Jennie Yeamans; Charles Frohman, mgr.): Baltimore, Md., Feb. 26-March 3.

JOHN AND DELLA PRINGLE: Crested Butte, Col., Feb. 26-March 2.

KATIE EMMETT (Harry Williams, mgr.): Brooklyn, N. Y., Feb. 26 March 3.

KATHRINE CLEMMONS: New York city Feb. 12-March 10.

LEWIS MORRISON (Edw. J. Abram, mgr.): Fitchburg, Mass., Feb. 27, Worcester 28, Holyoke March 1, Springfield 2, Pittsfield 3, Troy, N. Y., 5, 6, Schenectady 7, Binghamton 8, 9, Hornellsville 10, Cleveland, O., 12-14, Mansfield 15, Findlay 16, Lima 17.

LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Philadelphia, Pa., Feb. 26 March 3, New York City 5-10.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LAND OF THE MIDNIGHT SUN: New York city Feb. 19-March 3.

LAUGHING GIRL (Joel Marks, mgr.): Palmyra, N. Y., Feb. 28.

LIMITED MAIL (Elmer E. Vance, mgr.): Boston, Mass., Feb. 26-March 3, Dover, N. H., 5, Manchester 6, Portsmouth 7, Lawrence, Mass., 8, 9, Nashua, N. H., 10, So. Framingham, Mass., 12, Worcester 13, Springfield 14, Holyoke 15, Northampton 16, Westfield 17.

LOST PARADISE (Charles Frohman, mgr.): St. Louis, Mo., Feb. 26 March 3.

LILLIAN LEWIS: Waco, Tex., Feb. 27, Bryan 28, Brenham March 1.

LOST IN NEW YORK: Cincinnati, O., Feb. 26-March 3.

LITTLE TRIXIE (Fred Robbins, mgr.): Emporia, Kans., Feb. 28, Burlington March 1, Ottawa 2, Lawrence 3, Topeka 5, Leavenworth 6, Soldiers' Home 7, Atchison 8, 9, St. Joseph, Mo., 9, 10.

MAY BRETONNE: Fort Dodge, Ia., Feb. 26-March 3.

MARIE JANSEN: Nashville, Tenn., Feb. 27, 28, Memphis March 1-3, New Orleans 4-10.

MY JACK (Walter Sanford's): Brooklyn, N. Y., Feb. 26 March 3.

MAUDE HILLMAN (W. G. Snelling, mgr.): Cohoes, N. Y., Feb. 26-March 3, Ilion 5-10, Oneida 11, Seneca Falls 12, 13.

MINNIE LESTER (George E. Mitchell, mgr.): Amsterdam, N. Y., Feb. 26-March 3, Mt. Vernon 5-10, Hackensack, N. J., 12-17.

MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.) Memphis, Tenn., Feb. 27, Nashville 28, March 1, Louisville, Ky., 2, 3, Pittsburg, Pa., 5-10, Washington, D. C., 12-17.

MME. MODJESKA (Frank L. Perley and J. J. Buckley, mgrs.): Portchester, N. Y., March 3.

MR. POTTER OF TEXAS: Galveston, Tex., Feb. 28-March 1.

MINNIE SEWARD: Binghamton, N. Y., Feb. 26-March 3.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Danville, Ky., Feb. 26 March 3, Bowling Green 5-10, Owensboro 12-17.

MAURICE DREW'S PLAYERS: Hazleton, Pa., Feb. 25-March 2, Wilkesbarre 5-10.

MAYO BOKEN (Augustus Piton, mgr.): Detroit, Mich., Feb. 27, 28.

MABEL EATON (Charles L. Young, mgr.): Toledo, O., Feb. 26-28, La Salle, Ill., March 1, Dixon 2, Rockford 3.

MY AUNT BRIDGET (George W. Monroe): Chicago, Ill., Feb. 19-March 4.

MAUDE ATKINSON: Orange, Tex., Feb. 26 March 3.

MME. AUGUSTIN NEUVILLE: Philadelphia, Pa., Feb. 26 March 3.

MASON-MASON (Samuel Freedman, mgr.): Boston, Mass., Feb. 26 March 29.

MADELINE MERLI (Fred. Schwartz, mgr.): Bonham, Tex., Feb. 27, Paris 28, Honey Grove, March 1, Sherman 2, Denison 3, Lehigh, I. T., 5, Coalgate 6, Oswego, Kans., 7, Independence 8, Chanute 9.

MORA-WILLIAMS: Wilkesbarre, Pa., Feb. 26-March 3, Pittston 5-10.

MILK WHITE FLAG: Boston, Mass., Feb. 5—indefinite.

MILLE. RHEA: Philadelphia, Pa., Feb. 26-March 3.

MILTON NOBLES: Louisville, Ky., Feb. 25-March 2.

MARKS BROTHERS: Park Hill, Ont., Feb. 26 March 1.

N. S. WOOD: Detroit, Mich., Feb. 26 March 3.

NOSS JOLLITY (Ferd. Noss, mgr.): Maysville, Ky., Feb. 27, Huntington, W. Va., 28, Ironton, O., March 1, Ashland, Ky., 2, Mt. Sterling 3, Louisville 5-10.

NIGHT (Abbott and Tillotson, mgrs.): Topeka, Kans., Feb. 27, Leavenworth 28, Lincoln, Neb., March 1, Sioux City, Ia., 2, 3, Minneapolis, Minn., 5-7, St. Paul 8-10.

NAT C. GOODWIN: Harlem, N. Y., Feb. 26-March 3.

NEW SOUTH (W. A. Brady, mgr.): Galveston, Tex., Feb. 27, Houston 28, San Antonio March 1, 2, Austin 3, Waco 5, Fort Worth 6, 7, Denison 8, Dallas 9, 10.

NUTMEG MATCH: Cleveland, O., Feb. 26-March 3.

NELLIE McHENRY (A. J. Spencer, mgr.): Rockland, Me., March 5, Augusta 6, Bangor 7, Lewiston 8, Portland 9, 10, Portsmouth, N. H., 12, Dover 13, Manchester 14, Worcester, Mass., 15, Springfield 16, New Britain, Conn., 17.

NEW YORK THEATRE (L. E. Seedler, mgr.): Pt. Pleasant, W. Va., Feb. 26 March 3.

OLD SOLDIER: Troy, O., March 1, Springfield 2, Urbana 4.

OLIVER BYRON: Cincinnati, O., Feb. 25-March 3, Detroit, Mich., 5-10, Cleveland 12-17.

OLD HOMESTEAD (E. A. McFarland, mgr.): New Orleans, La., Feb. 25-March 3, Mobile, Ala., 5, Pensacola, Fla., 6, Selma, Ala., 7, Montgomery 8, Birmingham 9, 10, Atlanta, Ga., 12, 13, Macon 14, 15, Jacksonville, Fla., 16, 17.

OH, WHAT A NIGHT! (Charles A. Loder): Philadelphia, Pa., Feb. 26 March 3.

OLE OLSON: Detroit, Mich., Feb. 26-March 3.

OLE OLSON (Eastern, E. R. Salter, mgr.): So. Framingham, Mass., Feb. 27, Woonsocket, R. I., 28, Waltham, Mass., March 1, Chelsea 2, Haverhill 3, Lynn 5, Lowell 6, Lawrence 7, Amesbury 8, Exeter, N. H., 9, Dover 10.

OUR DOROTHY: Joplin, Mo., Feb. 26-March 2, Coffeyville, Kans., 5-10, Winfield 12-17.

OLD FARMER HOPKINS: Thornton, Ind., Feb. 28, March 1, Clinton 2, Indianola, Ill., 3, Newport, Ind., 5.

ONLY A GERMAN: Hoboken, N. J., Feb. 26-28.

ONLY A FARMER'S DAUGHTER (W. R. Melville): Charleston, W. Va., Feb. 27, Hinton March 1, Covington 2, Clifton Forge 3, Staunton, Va., 5, Charlottesville 6, Gordonville 7, Orange 8, Alexandria 9, Annapolis Md., 10.

PRODIGAL DAUGHTER (T. Henry French, mgr.): Chicago, Ill., Feb. 12-March 3, Washington, D. C., 5-10, Baltimore, Md., 12-17.

PATTI ROSA (Will O. Wheeler, mgr.): Seattle, Wash., Feb. 27, 28, Ellensburg March 1, Spokane 2, 3, Wallace, Idaho, 5, Missoula, Mont., 6, Anaconda 7, Butte 8-10, Great Falls 12, 13, Helena 14, Bozeman 15, Livingston 16.

PAY TRAIN (Charles F. Dittmar, mgr.): Frankfort, Ky., Feb. 27, Paris 28, Maysville March 1, Lexington, O., 2, Portsmouth 3, Parkersburg, W. Va., 5, Marietta, O., 6, Canal Dover 7, East Liverpool 8, Salem 9, Youngstown 10, Meadville, Pa., 12, Rochester 13, McKeesport 14, Johnstown 15, Lancaster 16, Harrisburg 17.

POLICE PATROL: Washington, D. C., Feb. 26-March 3.

PAUL KAUVAR: Cincinnati, O., Feb. 26-March 3.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Providence, R. I., Feb. 26-March 3, Boston, Mass., 5-10, New York city 12-17.

PRODIGAL FATHER (Jefferson Klaw and Erlanger, Washington, D. C., Feb. 26-March 3.

PATH OF KIDS (John T. Magee, mgr.): Hutchinson, Kans., Feb. 27, Salina 28, Junction City March 2, Clay Centre 3.

POWER OF THE PRESS (Augustus Piton, mgr.): Davenport, Ia., Feb. 27, Ottumwa 28, Bloomington, Ill., March 1, Monmouth 2, Quincy 3, Chicago 4-10.

PECK'S BAD BOY: St. Louis, Mo., Feb. 25-March 3.

POWER OF GOLD (Walter Sanford's): Milwaukee, Wis., Feb. 26-March 3.

RUSSELL (C. F.) COMEDY: Southwood, N. J., Feb. 27-March 1, Englishtown 2, 3.

ROMANY RYE: Chicago, Ill., Feb. 19-March 3.

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Jersey City, N. J., Feb. 26 March 3, Lawrence, Mass., 5, Chelsea 6, Togus, Me., 7, Waterville 8, Bangor 9, Lewiston 10.

ROLAND REED (S. B. Jack, mgr.): Chicago, Ill., Feb. 12-March 3.

ROBERT MANTELL (Proctor and Turner, mgrs.): Worcester, Mass., Feb. 27, Woonsocket, R. I., 28, New Bedford, Mass., March 1, Fall River 2, Newport, R. I., 3.

ROSE COGHLAN: Montreal, P. Q., Feb. 28-March 3, Harlem, N. Y., 5-10.

ROBERT GAYLOR: Chicago, Ill., Feb. 26-March 3.

REDMUND DRAMATIC: Muscoda, Wis., Feb. 26-March 3.

RUSSELL'S COMEDIANS (John H. Russell, mgr.): New York city Feb. 26-March 4.

RILEY DRAMATIC: Ashtabula, O., Feb. 26-March 3.

SPOONER COMEDY (B. S. Spooner, mgr.): Bloomington, Ill., Feb. 26-March 3, Ottumwa, Ia., 5-7, Keokuk 12-17.

SADIE HASSON (E. E. Basye, mgr.): Waltham, Mass., Feb. 27, Chelsea 28, Haverhill March 1, Newburyport 2, Lawrence 3.

STUART ROBSON (W. R. Hayden, mgr.): Jackson, Miss., Feb. 27, Meridian 28, Birmingham, Ala., March 1, Atlanta, Ga., 2, 3, Macon 5, Thomasville 6, Jacksonville, Fla., 7, Savannah, Ga., 8, 9, Charleston, S. C., 10, New York city 12-24.

SOWING THE WIND (Chas. Frohman, mgr.): New York city Jan. 2—indefinite.

STILL ALARM: New Orleans, La., Feb. 25 March 3, Meridian, Miss., 5, Mobile, Ala., 6, Montgomery 7, Birmingham 8, Atlanta, Ga., 9, 10, Macon 12, Jacksonville, Fla., 14, Savannah, Ga., 15, Augusta 16, Charleston, S. C., 16.

SADIE RAYMOND: Sweet Springs, Mo., Feb. 26-March 2, Richmond 4-6.

STAR COMEDY (O. T. Crawford, mgr.): Wichita, Kans., Feb. 26-March 3, Guthrie 5-10.

SI PLUNKARD (J. C. Lewis): Atchison, Kans., Feb. 27, St. Joseph, Mo., 28 March 1.

SAWTELLE DRAMATIC: Brockville, Ont., Feb. 26-March 3.

SOL. SMITH RUSSELL: Brooklyn, N. Y., Feb. 26-March 3.

SHORE ACRES (James A. Herne): New York city Dec. 25—indefinite.

SHERIS: Providence, R. I., Feb. 26-March 3, Boston, Mass., 5-10.

SIDE TRACKED (Julie Walters): Chicago, Ill., Feb. 26-March 3.

THE VOODOO (Gus Rothner, mgr.): Elwood, Ind., Feb. 27, Frankfort 28, Lafayette March 1, Champaign, Ill., 2.

TRIP TO CHINATOWN: New York city Feb. 12—indefinite.

THE HUSTLER: New York city Feb. 26-March 3.

THE DAZZLER: Brooklyn, N. Y., Feb. 26-March 3.

THOMAS E. SHEA: Jamestown, N. Y., Feb. 26-March 3, Bradford, Pa., 5-10, Warren 12-17.

T. B. ALEXANDER (Ed. A. Jewell, mgr.): Ashland, Ky., Feb. 26-March 3, Cincinnati 5-10.

THE PAYMASTER (Duncan B. Harrison): Buffalo, N. Y., Feb. 26 March 3.

TWO JOHNS (Stewart and Gill, mgrs.): Alton, Ill., Feb. 27, Jacksonville 28, Beardstown March 1, Galesburg 2, Monmouth 3, Burlington, Ia., 5, Keokuk 5, Quincy, Ill., 7, East St. Louis 8, Belleville 9, Cairo 10.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Brooklyn, E. D., Feb. 26-March 3, New York city 5-10, Brooklyn, N. Y., 12-17.

TONY FARRELL: Wilkesbarre, Pa., March 1-3.

THE ENSIGN: Omaha, Neb., Feb. 26-March 3.

TUTHILL STOCK: Wilkesbarre, Pa., Feb. 26-March 3.

THE STOWAWAY: Newark, N. J., Feb. 26-March 3.

THE WORLD AGAINST HER (Agnes Wallace Villa): Brazil, Ind., Feb. 27, St. Louis, Mo., March 4-10.

TRIP TO CHINATOWN (No. 2): Philadelphia, Pa., Feb. 19-March 3, Brooklyn, N. Y., 5-10, Providence, R. I., 12-17.

WAITE COMEDY: Trenton, N. J., Feb. 26-March 3.

W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 29 March 10.

WARDE-JAMES: Denver, Col., Feb. 26-March 3.

WILLIAM HARRY: Boston, Mass., Feb. 26-March 3.

VON YONSON: Philadelphia, Pa., Feb. 26-March 3.

ZEB (Harry Harding, mgr.): Shelbyville, Ind., Feb. 28, Rockville March 1, Danville, Ill., 2, Brazil, Ind., 3, Terre Haute 5.

SPECTACLE AND EXTRAVAGANZA.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Philadelphia, Pa., Feb. 12-March 3.

AFRICA (W. H. A. Cronkhite, mgr.): Rochester, N. Y., Feb. 27, 28, Syracuse March 2, 3, Utica 5, Amsterdam 6, Albany 7, 8, Troy 9, 10.

BLACK CROOK (Eugene Tompkins, mgr.): Philadelphia, Pa., Feb. 12-March 3.

BLACK CROOK (No. 2; Springer and Welty, mgrs.): Colorado Springs, Col., Feb. 27, Pueblo 28.

BLACK CROOK (Eugene Tompkins, mgr.): Chicago, Ill., Feb. 26 March 4.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Pittsburg, Pa., Feb. 26-March 3.

FANTASMA (Hanlon Brothers, props., H. I. Leach, mgr.): Madison, Wis., Feb. 27, Janesville 28-March 1, Oshkosh 2, 3, Chicago, Ill., 4-10, East Saginaw, Mich., 12, 13, Bay City 14, 15, Jackson 16, 17.

RICE'S SURPRISE PARTY (Geo.): New York city Aug. 26—indefinite.

SPIDER AND FLY (E. P. Hilton, mgr.): Leadville, Col., Feb. 27, Pueblo 28, Colorado Springs March 1, St. Louis, Mo., 4-10, Toledo, O., 12-14.

SHE (A. Y. Pearson, mgr.): St. Louis, Mo., Feb. 26-March 3, Indianapolis, Ind., 5-10.

SINBAD (David Henderson, mgr.): Philadelphia,

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CALIFORNIA OPERA (John Saunders, mgr.): Cornwall, Ont., Feb. 26, 28, Plattsburg, Mass., March 1-2, St. Albans, Vt., 5-7, Burlington 8-10, Montpelier 12-14.

DUFF OPERA: Pittsburg, Pa., Feb. 26-March 4.

DESHON OPERA: Peoria, Ill., Feb. 26-March 3.

DE WOLF HOPPER OPERA: Minneapolis, Minn., Feb. 26-March 3, St. Louis, Mo., 4-10, Indianapolis, Ind., 12-14, Louisville, Ky., 15-17.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Brooklyn, N. Y., Feb. 26-March 3.

FRENCH GRAND OPERA: New Orleans, La., Nov. 12—indefinite.

FENCING MASTER (F. C. Whitney, mgr.): Indianapolis, Ind., Feb. 27, 28.

GRAHAM SUNDAY CONCERTS: Boston, Mass., March 4-11.

HENRY E. DIXEY (E. E. Rice, mgr.): Augusta, Me., Feb. 27, Lewiston 28, Rockland March 1, Dover, N. H., 2, Concord 3, Montreal, P. Q., 5-10.

KIMBALL OPERA AND CORINNE: (Mrs. Jennie Kimball, mgr.): Wheeling, W. Va., Feb. 27.

LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): Washington, D. C., Feb. 26-March 3, Philadelphia, Pa., 5-10, Boston, Mass., 12-17.

LOUISE NATALI CONCERT: Charleston, S. C., Feb. 27, Savannah, Ga., 28, Birmingham, Ala., March 2, Montgomery 6, Macon, Ga., 7, Columbus 8, Thomasville 9, Pensacola, Fla., 12, Mobile, Ala., 13.

PAULINE HALL OPERA (George B. McLellan, mgr.): Buffalo, N. Y., Feb. 26-28. New York city March 5—indefinite.

ROBIN HOOD OPERA (Barnabee, Karl and MacDonald, props.): Corning, N. Y., Feb. 28, Auburn March 1, Ithaca 2, Cortland 3, Rome 5, Gloversville 6.

ROBINSON OPERA (Mackay and Kenney, mgrs.): Binghamton, N. Y., Feb. 27-March 3, Elmira 5-10, Auburn 12-17.

THE ALGERIAN (Fred. C. Whitney, mgr.): St. Louis, Mo., Feb. 26-March 3.

TAVARY OPERA: Cincinnati, O., Feb. 26-March 3.

TORRETT CONCERT (Gustave Thalberg, mgr.): Bridgeport, Conn., Feb. 27, Branford 28, New Haven March 1, Ansonia 2, Naugatuck 3, South Manchester 5, New Britain 6, Waterbury 7, Portland 8, No. Grosvenordale 9, Providence, R. I., 10, Boston, Mass., 12.

WANG (D. W. Truss, mgr.): New Orleans, La., Feb. 26-March 3.

VARIETY AND BURLESQUE.

ALBINI'S METEORS: Baltimore, Md., Feb. 26-March 3.

BILLY PLUNKER: Milwaukee, Wis., Feb. 26-March 3.

CROWN BURLESQUE (Sam T. Jack, mgr.): Danbury, Conn., Feb. 27, Waterbury 28, Bridgeport March 1-3.

CITY SPORTS: Paterson, N. J., Feb. 26-March 3.

CITY CLUB: Chicago, Ill., Feb. 26-March 3.

FIELD AND HANSON: Chicago, Ill., Feb. 26-March 3.

FRENCH FOLLY: Cleveland, O., Feb. 26-March 3, Pittsburg, Pa., 5-10, New York city 12-17.

FAY FOSTER: New Haven, Conn., Feb. 27, 28.

FLORENCE MILLER BURLESQUE: Louisville, Ky., Feb. 26-March 3.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): Indianapolis, Ind., Feb. 26-March 3, St. Louis, Mo., 5-10, Chicago, Ill., 12-17.

GRIFFIN'S SPECIALTY: Worcester, Mass., March 1-3, Bridgeport, Conn., 5-7, Springfield, Mass., 8-10.

GEORGE DIXON: Newark, N. J., Feb. 26-March 3.

HOW AND ATHENEUM: Omaha, Neb., Feb. 26-March 2, Milwaukee, Wis., 5-10, Chicago, Ill., 12-17.

HUBE'S COMEDIANS: Philadelphia, Pa., Feb. 26-March 3.

HARRY WILLIAMS OWN: Brooklyn, N. Y., Feb. 26-March 3.

HENRY BURLESQUE: Newark, N. J., Feb. 26-March 3, Baltimore, Md., 5-10, Washington, D. C., 12-17.

HOPKINS' TRANS-OCEANICS: Baltimore, Md., Feb. 26-March 3.

HARRY WILLIAMS' METEORS: New York city Feb. 19-March 4.

LONDON TRIFLES (J. Donaldson, mgr.): Washington, D. C., Feb. 26-March 3, New York city 5-10.

LONDON SPORTS: Philadelphia, Pa., Feb. 26-March 3.

LONDON GAIETY GIRLS: Cincinnati, O., Feb. 26-March 3, Philadelphia, Pa., 5-17.

MAY STEAW BURLESQUE: Boston, Mass., Feb. 26-March 3.

MAY HOWARD BURLESQUE (Harry Morris, mgr.): New York city Feb. 26-March 3.

MAY RUSSELL: Dayton, O., Feb. 26-28, Baltimore, Md., March 5-10.

MARIE SANGER: Rochester, N. Y., Feb. 26-March 3.

NED AND JACK: Boston, Mass., Feb. 26-March 3.

NIGHT OWLS: Washington, D. C., Feb. 26-March 3.

NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Philadelphia, Pa., Feb. 26-March 3, Columbus, O., 5-10, Pittsburg, Pa., 12-17.

RENTZ-SANTLEY: Albany, N. Y., Feb. 26-March 3.

RICE AND BARTON'S COMEDIANS: Providence, R. I., Feb. 26-March 3, Worcester, Mass., 5-10, Philadelphia, Pa., 12-17.

ROSE HILL: Chicago, Ill., March 5-10, St. Louis, Mo., 12-17.

REILLY AND WOOD: Rochester, N. Y., Feb. 26-March 3.

ROGERS BROTHERS: Cincinnati, O., Feb. 26-March 3.

SOUTH BEFORE THE WAR: Pittsburg, Pa., Feb. 26-March 3, Cleveland, O., 5-10, Cincinnati 12-17.

SEPTON COMIC OPERA BURLESQUE: Harlem, N. Y., Feb. 26-March 3.

TONY PASTOR: New York city Oct. 23—indefinite.

VIOLET MASCOTTE: Newark, N. J., Feb. 26-March 3.

WEBER AND FIELDS: Brooklyn, E. D., Feb. 26-March 3.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Chillicothe, O., Feb. 28, Parkersburg, W. Va., March 1, Marietta, O., 2, Canal Dover 3, Johnstown, Pa., 5, New Castle 6, Akron, O., 7.

ARTHUR DEMING'S MINSTRELS (T. D. Middaugh, mgr.): Burlington, N. J., Feb. 27, Hightstown 28, Freehold March 1, Asbury Park 2, Long Branch 3, Red Bank 5, Perth Amboy 6, Boonton 9, Newton 10, Dover 12, Morristown 13, Somerville 14.

BARLOW BROS.' MINSTRELS (A. L. Dobson, mgr.): Battle Creek, Mich., Feb. 27, Jackson 28, East Saginaw March 1, Bay City 2, Flint 3, Detroit 5.

CLEVELAND'S: Hartford, Conn., Feb. 28, Middletown March 1, Winsted 2, Chatham, N. Y., 6, Brattleboro, Vt., 7.

HI HENRY: De Kalb, N. Y., Feb. 27, Cortland 28, Fulton March 3.

LEW DOCKSTADER: Washington, D. C., Feb. 26-March 3.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Toronto, Ont., Feb. 26-March 3, Peterboro, 5-7.

BILL NYE AND WILLIAM HAWLEY SMITH (at B. Theatre, mgr.): Nashville, Tenn., Feb. 27, Memphis 28, Clarksville March 1, Hopkinsville, Ky., 2, Paducah 3, Owensboro 5, Henderson 6, Wabash, Ind., 7, Richmond 9, Chicago, Ill., 10, Valparaiso, Ind., 12, Ottawa, Ill., 13, Streator 14, St. Louis, Mo., 15, Englewood, Ill., 16, Evanston 17.

LIST, THE MESMERIST: Beatrice, Neb., Feb. 19-March 3, Hastings 5-17.

GEORGE GROSSMITH: Chicago, Ill., Feb. 27-March 2, Detroit, Mich., 5, Cleveland, O., 6, Montreal, P. Q., 12-14, Toronto 15-17.

HAGENBECK'S TRAINED ANIMALS: New York city, Nov. 20-Feb. 28.

HERRMANN: Chicago, Ill., Feb. 19-March 3.

HANNIBAL A. WILLIAMS (Shakespearean Recitals): Winston, N. C., Feb. 27.

KELLAR (Dudley McAdow, mgr.): Chicago, Ill., Feb. 26-March 3.

PROFESSOR E. E. CRAIG: Muncie, Ind., Feb. 26-28, Versailles, O., March 1-3.

PROFESSOR DREYNOIS: Middletown, Conn., Feb. 27.

RAY L. ROYCE'S BELL RINGERS: Aurora, Mo., March 1, Monett 2, Eureka Springs 3.

W. H. HARRIS' CIRCUS: Madison, Fla., Feb. 27, Live Oak 28, Lake City March 1, Jacksonville 2, 3.

Received too late for classification.

BOSTON PLAYERS (Joseph Fitzpatrick, mgr.): New Berlin, N. Y., Feb. 26-March 2.

ELLA FONTAINE BEAU (J. Irving Southard, mgr.): Deposit, N. Y., Feb. 26-March 3, Owego 5-10.

FERRIS' COMEDIANS (J. W. J. Kane, mgr.): Carthage, Ill., Feb. 27, 28, Canton, Mo., March 1-3, Mt. Sterling, Ill., 5-7, Jacksonville 8-10.

FRANK MAYO (Sheridan Corbyn, mgr.): Philadelphia, Pa., March 5-10.

HEWETT MUSICALES (Frank Hewett, mgr.): Kingfisher, Ok. T., March 2, 3, El Reno 6, 7, Oklahoma 9, 10.

JUST LANDED (Ezra Kendall, mgr.): Beardstown, Ill., Feb. 27, McComb 28, Ft. Madison, Ia., March 1, Louisiana, Mo., 2, Fulton 3, Columbia 5, Lexington 7, Butler 8, Rich Hill 10, Joplin 11, Springfield 12, Aurora 13, Independence, Kans., 14, Winfield 15, Arkansas City 16, Wichita 17.

LEONA LANE (C. C. Snowalter, mgr.): Providence, Utah, Feb. 27, 28, Avrum March 1-3, Mendon 5-7.

PETE BAKER (Wilbur Harlan, mgr.): Troy, N. Y., Feb. 27, 28, Schenectady March 1, Albany 5-10.

REMENYI CONCERT: Fayette, Mo., Feb. 27, Brookfield 28, Cameron March 1, Tarkio 2, St. Joseph 3, Hiawatha, Kans., 5, Seneca 6, Holden 7, Kansas City, Mo., 8, Lawrence, Kans., 9, Ottawa 10.

WILFRED CLARKE: Portsmouth, O., Feb. 27, Ironton 28, Huntington, W. Va., March 1, Hinton 2, Roanoke, Va., 5, Winston, N. C., 6, Salisbury 7, Asheville 8, 9.

(Received too late for classification.)

SAN FRANCISCO.

SAN FRANCISCO, Feb. 20.

Alabama, by the Palmer stock co. at the Baldwin last week did a very nice business. Last night Jim the Penman was given, the players acquitted themselves creditably. Next week the new play, The Price of Silence, will be produced.

John T. Kelly has done a fair week's business with McFee of Dublin at the California Theatre. Next week, A Railroad Ticket by Freeman's Funmakers will be presented.

The attendance at Stockwell's to witness James O'Neill and company in Monte Cristo has not been extraordinarily large. The same play is continued this week, to be followed next Sunday night by Virginius, and later with Richelieu. Mr. Green Harrison's new play, The O'Neill, will be produced on March 5.

The Tivoli Opera House has drawn crowded houses with the burlesque, Mister Monte Cristo, the second week having begun last week to a crowded auditorium. Several new and old favorites in the way of operas and spectacles are in preparation, including an entirely new musical comedy by H. Grattan Donnelly, who will come to this city to supervise its production.

The variety houses are all doing a fair business, but the heavy rains and storms have materially interfered with attendances.

Manager Gustav Amberg is here. He has arranged to take the Baldwin Theatre for three weeks in May, and will present grand Italian and German opera with a well selected co. at the head of which will be the celebrated Fran Waterna.

Stockwell's Theatre has been given over on an option to J. P. Howe, of Portland, Oregon, from the close of the O'Neill season to July 1 next. During that time Howe must keep the place open by presenting good attractions, otherwise his option fails. If he succeeds he has the privilege of leasing the place five years from July 1, 1894.

The Midwinter Fair so far is anything but a success. That may be caused by the damp weather; if so, we shall wait till the good comes.

HARRY J. LAPE.

THE ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

George Grossmith, the English comic opera comedian and recitationist, gave three humorous and musical recitations last week at the Mendelssohn Glee Club building, 123 West Fortieth Street. They took place on Monday, Friday and Saturday afternoons. The subjects were: "How I Discovered America," "The Art of Entertaining" and "The Dismal Dinner Party."

On Saturday evening, at Hardman Hall, there was a benefit for The World's Bread Fund. Ellen Cockey appeared in the garden scene from Marie Stuart, in the curse scene from Leah the Forsaken, and in the balcony and potion scenes from Romeo and Juliet.

Mart Dow, the reader and humorist, has canceled his dates for the rest of the season. He will remain in New York until he goes to Germany.

At the Washington's Birthday Celebration at Talmage's Brooklyn Tabernacle last Thursday night one thousand persons were turned away, five thousand being present. Marshall P. Wilder and Georgia Powers-Carhart were the stars in the programme and proved that for packing a house song and story are often better than a sermon.

Dora Jones is the only woman advance agent on the road this season. She is ahead of Mrs. French-Selden, who is delivering lectures, announced as the "intrepid explorer, philanthropist, author, publisher and sculptor."

The Shipp Brothers, English bell-ringers, closed a four months' season at Englewood, Ill., on Feb. 20.

William Hawley Smith, who alternates with Bill Nye in their entertainment, is the author of the "Evolution of Dodd."

Bill Nye, who is now in Tennessee, recently renewed his contract with the American Press Association for a continuation of his syndicate letters, which are published in many newspapers. Mr. Nye is considering an offer to make a tour of the world in a literary capacity, but he has not yet decided to accept it.

Prof. Stoddard's Lenten matinees at Daly's Theatre have never been so well attended as this season. His lecture on "The Heart of Old Japan" is engrossing.

James Thornton, the author of "My Sweetheart's the Man in the Moon" and other catchy comic songs, has signed a contract with Brooks and Denton, the banjoists, by which they will form a trio of entertainment.

Mrs. Frank Leslie appeared at the Church of the Disciples in Harlem last month. *Talent* says that as an elocutionist she was not wholly up to the role she essayed.

The Dove Brothers, hand-balancers, represented by Pippo and Aquanetta, are playing a return engagement at Herrmann's Theatre.

The beaming face of the Rev. Dr. Maynard is to be seen once more about town. He is preparing several new papers descriptive of travel.

THE ELKS.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

The charity ball given by the Sioux Falls, Dak. Lodge, netted $600.

The anniversary date of Mankato, Minn., Lodge is near at hand, but it will not be celebrated until after Lent. George W. Thomas, John A. Ludsdorff, and John B. Meagher have been appointed a committee to arrange the entertainment.

Edward S. Whitmore, who died recently at San Antonio, Tex., of pneumonia, was a prominent elk. He founded Omaha Lodge and was a member of the Union Pacific Council of the Royal Arcanum. He left a wife and daughter.

The minstrel entertainment on Feb. 21 by Indianapolis Lodge was the best ever given by that organization. The receipts were more than $1,100. The Governor and Mayor were present.

Providence Lodge of Elks No. 14 held a meeting and social evening of 20. An enjoyable entertainment was furnished by Frank Davis and John D. Griffin, of the Rooney Comedy co.; Prof. Andrew Seymour, mind reader, and Gilchrist and Reilly. Paul Jones, the "globe trotter," who is attracting a great deal of attention just now, was an invited guest, and blackened the boots of Exalted Ruler Warren R. Fales, who sailed for China 21. Jones received $5 for his work.

VAUDEVILLE JOTTINGS.

The Lyceum in Trinidad, Cal., has reopened with P. C. Fox as manager.

Archie Levy is now the sole representative of the International Amusement Bureau, which is, it is said, the only one on the Pacific coast.

Sherman and Morrisey have closed with Rentz-Santley company, and are now playing dates. They were at Hyde and Behman's last week.

Allan May, the descriptive baritone soloist, is now in his eighth week at Herrmann's. Mr. May has made quite a hit with "She has Fallen by the Wayside."

The Braatz Sisters have returned to this city.

Joe Ott contemplates starring next season under the management of Cosgrove and Grant, who are at present the managers of The Dazzler company.

Montague and West will close with the Tuxedo company in a few days, and will play dates the rest of the season.

The four Shrode Brothers, who did so much towards the success of Hanlon's Superba, are negotiating with a well-known manager to take them out next season in a piece similar to the one the Hanlons have.

Papinta, the dancer, has secured an engagement with A Trip to Chinatown company for the rest of the season.

Ed. Clarance has got quite a novelty in his phonograph act. It is meeting with much success.

Sundeen, a Swiss mind reader, gave some wonderful exhibitions of his ability last week at a private office of one of the dramatic agents in this city. His work is marvellous, and compares favorably with the examples of the late Washington Irving Bishop.

James Thompson, who was at one time the partner of Eddie Foy, comedian of Dave Henderson's Extravaganza company, has joined hands with Gerard.

Tony Ryan, the crazy musician, who is considered to be the best xylophone player in the country, has taken a partner, and is now doing an excellent act with Sylva.

A recent acquisition to the ranks of the Dazzler company is Lillian Reima, who joined last Monday in Brooklyn. Miss Reima has been with The Algerian and The Fencing Master.

Harry Budworth has closed with Lucier's Minstrels and is now playing dates. He will shortly be seen in New York.

Frank Ball's Casino, Chicago, is reported to be doing quite a large business. This makes more work for the variety performers all around the country. He has also opened the Bijou Theatre on Thirty-first Street.

Vonma, a Japanese juggler, who arrived in this city a few weeks ago, made his first appearance in this country at one of the Broadway houses last Monday. His act is entirely different from the usual Japanese performers, and is quite a novelty.

Leah Starr, late of the Starr Sisters, has left The Fairies' Well company, where she played the principal soubrette role, and contemplates playing variety houses the rest of the season.

McBride and Goodrich, who are considered to be one of the best dancing teams in this country, are doing a better act this season than they ever did before.

The Leigh Sisters closed at the Star Theatre, Philadelphia, on Feb. 24, on account of a disagreement with the management. They state that they were required to give four and five performances a day, and as their contract only called for three and they were not to receive any extra compensation for their work, they decided to quit in the middle of the week, sooner than give the extra shows and get nothing for it.

The Bersni Brothers, Charles H. Duncan, Al. Reeves, and others started for Frisco several days ago, to open at the Orpheum in that city. The engagement extends from four to eight weeks.

The rumor of the reported opening of a first-class music hall in Harlem, although a little premature, is now said to be an accomplished fact. Plans have already been drawn and the location selected.

Hines and Colby have signed with the Forepaugh show for next season. The circus opens in Philadelphia on April 30. They do their Japanese perch act and also ride in the chariot races.

Anton Gresheff, familiarly known as "Tony," is considered to be one of the best electricians in New York. His connection with Charles Frohman, Augustus Pitou, and for the past five years with J. M. Hill in all his enterprises, is a sufficient guarantee as to his ability. He designed all the electrical effects used in The Fencing Master, and he has been at Herrmann's since the advent of the continuous performance.

Fatima, one of the star attractions of the Midway Plaisance at the World's Fair, has arrived in New York, and is negotiating to open at the Madison Square Garden about March 5. She was one of the principal dancers, and created quite a sensation.

Dr. R. M. Scott has taken charge of the Opera House in Laramie, Wyo., and has named it Scott's Opera House. He intends devoting it to first-class vaudeville. Artists visiting that section of the country, or who are working toward Frisco, will do well to write there for a week or two.

The three Ginnerettis have just closed a successful six weeks' engagement at Koster and Bial's.

Ray Burton will shortly make his appearance in this city after an extended tour of Mexico and South America. Mr. Burton stands alone in his line of work.

The Mexican Zamora Family, aerial artists, are at the Fountain Square Theatre, Cincinnati, this week.

Stara Kimball, who was with the Tar and Tartar company last season, has been resting at her home in Englewood, N. J., for the past few months. She has had several good offers for next season.

THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

The officers of Dayton Lodge, were installed at their rooms in the Park Theatre, Dayton, O., by Deputy Grand President Robert Newman, of Toronto, on Feb. 3. Dayton Lodge has been dormant for some time, but Brother Newman has awakened them to a sense of their responsibilities. They now intend to make themselves a credit to the organization. The newly elected officers are H. C. Feicht, president; Wood Patton, vice president; P. A. McGowan, treasurer; M. F. McGowan, 218 South Main Street, secretary, and S. Henderson, G. Coombs and La Roy Le Paven trustees.

Robert Newman is an indefatigable worker. He is founder of seven lodges. These at Buffalo, Rochester, Syracuse, Newark, Trenton, Indianapolis and Dayton. He also did much toward the institution of Puget Sound Lodge, of Tacoma.

That was a graceful act on the part of the Executive Committee of the Actors' Fund to forego the moiety of twenty five per cent exacted for benefits, in the case of the New York Lodge.

The T. M. A. devotes every cent of its funds to the cause of charity.

Brother Newman was assisted in the ceremonies at Dayton by Brothers C. Coombs, of Toledo Lodge, and E. Wamette, of Newark Lodge.

Grand Secretary Forman is very busy nowadays. He has just taken the position of Collector of United Council, the theatrical council of the A. L. H. To this he devotes his days, to Palmer's Theatre his nights. He does his T. M. A. work in the interim.

Paul Scott, stage manager for the Romany Rye company, is a charter member of Dayton Lodge.

The Grand Secretary has received a cordial invitation from Bridgeport Lodge to be with them on the occasion of their annual benefit on Feb. 26.

Rochester Lodge held its annual meeting and election of officers on Feb. 11. Two new members were admitted. The lodge now has a membership of fifty and a good round sum in the treasury. These officers were elected: President, F. N. Amey; vice president, Henry McAnty; recording secretary, A. F. Bauer; financial secretary, R. L. Burns; treasurer, John Fromm; trustees, F. A. Beach, A. Butt, J. McCloskey; sergeant-at-arms, M. Sanz; physician, T. R. French.

Providence Lodge celebrated its sixth anniversary by a supper and social in the Falstaff Club rooms on Sunday evening of last week. Seventy-five members and guests were at the supper. President Louis B. Sweet called attention to a large silver punch bowl which was to be dedicated on this occasion. It was put up as a trophy by the Boston Lodge to be held by the organization winning two out of three games of baseball. The Providence Lodge won it. An orchestra composed of members from the various theatres, under the direction of Andrew Linke, furnished music, and songs were rendered by Messrs. Meyers and Sidney Craven, of the Yon Yonson company. Among the guests were President P. Maloney, Past Grand President Moses P. Pickering, Past Grand Secretary Charles E. B. Tyler, Past President William Callahan and J. R. Reynolds of the Boston Lodge. Letters of regret were received from members of the Yon Yonson company, the Henry company, and from Robert Morrow, B. F. Keith, George H. Batchelor and G. E. Lothrop. The committee to whom the success of the affair is due was Harry Gould, chairman; Louis B. Sweet, Frank Barker, George E. Roberts, James W. Nolan and J. J. Bowen. The officers of the Lodge for the year 1894 are: Louis B. Sweet, president; George F. W. Myers, vice-president; Harry Gould, treasurer; J. J. Bowen, recording secretary; J. H. G. Liscomb, financial secretary; Charles I. Luther, assistant financial secretary; Alexander Powers, sergeant-at-arms; J. R. Thornton, marshal; George A. Brug, physician, and P. Barker, J. Smith and P. Bowen, trustees.

James E. Sullivan, secretary Detroit Lodge, writes that the fourth annual ball of that institution was a capital success. The newly elected officers are: C. W. Kahnen, president; E. S. Boothroyd, vice-president; James E. Sullivan, recording secretary; Frank H. Green, financial secretary; William Foster, treasurer, and George H. Mackay, William Beverly, and Edward Anglan, trustees.

AMATEURS.

The production of Erminie by the Montreal Amateur Operatic Club at the Academy of Music in that city on Feb. 12 and for the week, is praised by the press of that city as an event that would not discredit a professional company. W. F. Rochester, of this city, trained the club. At the closing performance Mr. Rochester was presented on behalf of the club with a handsome case of pipes and a pair of gold sleeve links, suitably engraved.

The Alair Dramatic Club, of Providence, gave an entertainment 22, which was largely attended and apparently enjoyed. Peace at Any Price was presented with F. W. Herbertts and Lillian Oakes in the cast. Also A Double Shuffle, by W. D. Wilcox, W. H. Sykes, R. W. Richmond, Mabel Remington, Alice M. Duxbury and Master John Massey. Between the two plays an exhibition of scene-setting was given under the direction of Stage Manager G. L. Stevenson.

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An attraction for Cumberland Lodge, B. P. O. Elks, benefit for the month of April or May. Only first-class attractions wanted. Address
W. J. FEAGAN, Secretary Fourth Committee.

MATTERS OF FACT.

The Powers' Opera House, admitted to be the only first-class theatre in Grand Rapids, Mich., and under the direction of William H. Powers, has proven a money-maker this season notwithstanding the hard times. Books for next season are now open.

Principals and chorus are wanted by J. K. Murray, care Duquesne Theatre, Pittsburg, Pa., for his Summer opera company.

J. G. Blume, of 621 Liberty Street, Pittsburg, Pa., wants an opera house in a good town of from 20,000 to 30,000 population in Pennsylvania, Ohio or West Virginia.

The Silurian Casino, the new house recently erected at Waukesha, is one of the finest in Wisconsin. It is heated by steam, lighted by gas and electricity, and has all the modern improvements. It will seat 1,230 people. Lee S. Ovitt is the manager, and he will only book the best attractions for next season.

Minerva and Melytha Adams, the former a prima donna soubrette, and the other a soprano, having an extensive repertoire, wish to sign for Summer opera. Communications should be addressed to 230 West Thirty-sixth Street.

Zeph Goureault has scored a hit with the Eastern Peck's Bad Boy company. Mr. Goureault reports good business all along the line, the Eastern company not having started on the road until Jan. 1.

H. D. Clark, manager of the Ninth Street Opera House, Kansas City, Mo., has the weeks of March 18 and April 22 open at his house. Applications for this time should be made by first-class attractions only.

Frank E. Aiken will be disengaged after March 3. Mr. Aikens' permanent address is the Players' Club.

Addie Cora Reed, the soprano, has just returned from St. Louis, where she has been spending several weeks with friends. She is in splendid health and voice and looks better than ever.

Beatrice Goldie is making a hit as the widow in O'Dowd's Neighbors, in which she wears some very handsome costumes.

Francis Gaillard having recovered from illness, invites offers for the Summer. He may be addressed at Little Ferry, N. J.

Emma Italia joined A. Y. Pearson's District Fair company Feb. 24, to play the soubrette role, replacing Gertie Liddy.

The Grand Opera House, Helena, Ark., has changed hands. The house will in future be under the direction of Newman and Ehrman, who are prepared to book only first-class attractions for 1894-95.

The Robinson Opera company, claimed to be one of the strongest companies, playing a repertoire of comic operas, is at liberty to negotiate for the Summer season. The cast includes Ada Walker, Fanne Myers, Josie Hart, Sylvain Langlois, Charles Holmes, Eddie Smith, Harry Lightwood and Lee Dougherty, with a large chorus and an elegant wardrobe. Communications should be addressed as per route.

Manager Theodore F. Barron, of the Opera House, Ashland, Pa.—a theatre complete in every detail, seating 1,000 people, and located in a town of 12,000 inhabitants—is now booking for next season. He will play one attraction a week.

Clara Hunter has been engaged for the Spring season of Creston Clarke. She is to play Jessica in The Merchant.

The new edition of Queen of the Plains, a Western melodrama, in which Kate Purssell, the equestrienne actress, has inaugurated her seventh season, is being presented on an elaborate scale, with a carefully selected company. The play affords Miss Purssell every opportunity to display her talents, as well as introduce the thoroughbred "Fire Fly," who takes quite an important part in the action of the play. Managers having open time should address Miss Purssell, in care of this office, or as per route.

Professionals are requested to send their photos to the business manager of the National Theatre, Philadelphia. The management is desirous of making the collection as complete as possible.

William H. J. Wilson, the whistling soloist, is at liberty. He may be addressed care this office.

F. W. Adams would like to buy several sets of scenery cheap. He will pay cash. Offers should be addressed to him to 354 West Fortieth Street.

Vick's Floral Guide for 1894 has just been issued. It is a pamphlet of over 100 pages, abundantly illustrated, and is conceded one of the handsomest floral catalogues published. It is sent on receipt of ten cents by James Vick's Sons, Rochester, N. Y.

Agnes Proctor is at liberty. She may be addressed care this office.

Trella Foltz Toland, who has been spending the past couple of weeks in the West with her parents, has returned to the city.

Harry Charles has succeeded Mr. Strasilipka as manager of the Empire Theatre, Quincy, Ill.

MIRROR CALLERS.

Among those that called at the Mirror office last week were the following:

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CHRONICLE.

Last night before a very large house Fanny Rice presented a new comedy in three acts, called "Miss Innocence Abroad." It is an adaptation from the French and has been one of the late successes on the London stage.

The complications are very amusing, and the lines are unusually clever, most of them getting a laugh and many of them creating a great deal of merriment.

The piece was very well acted, and the part suits Fanny Rice.

EXAMINER.

In her new play of "Miss Innocence Abroad" Fanny Rice has far more scope for her delightful art than in the play of last week. Stockwell's Theatre was packed with a large audience last night, both up stairs and down.

From the rise of the curtain the audience was kept in one continuous gale of laughter, which became uproarious at the end of the second act.

Situation follows situation in which the players are involved in a perplexity as wild and mirth-provoking as the famous "Comedy of Errors."

REPORT.

Fanny Rice may consider her new play a success. A crowded house passed judgment on "Miss Innocence Abroad" at the Stockwell Saturday night. As the play is a comedy of the farce type, and as the audience was impelled to incessant laughter while the ludicrous complications of the plot were being developed, it must be conceded that the playwrights, who adapted the piece from the French, did not labor in vain. It is a quaint conceit in the comedy line, rich in absurdities and abounding in comical situations. There is so much action in the piece that it is never tedious.

BULLETIN.

On Saturday evening last, to an audience which filled every portion of this pretty playhouse, Fanny Rice presented her new comedy farce, "Miss Innocence Abroad." The performance was received with much favor, and in the role of "Maria" charming Fanny Rice added another emphatic success to her already long list of characterizations.

The play certainly succeeded in creating more genuine applause and hearty laughter than anything Miss Rice has heretofore given us, and the company were seen to excellent advantage.

POST.

Fanny Rice, now playing at Stockwell's Theatre, has chosen well in her selection of "Miss Innocence Abroad" to succeed "A Jolly Surprise." There was a large audience at its first production on Saturday evening, and every one enjoyed it from the rise to the last drop of the curtain.

MUSIC AND DRAMA.

Fanny Rice evidently has another winner in her clever comedy farce, "Miss Innocence Abroad."

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